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BUCCHERO POTTERY
FROM SOUTHERN
ETRURIA

By
TOM B. RASMUSSEN



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The dedication is to the Lerici Foundation
whose archaeological work over three decades
has greatly enriched our knowledge of Etruscan
culture and has also made this book possible.

PREFACE

This study is a revised version of a thesis presented in 1975 to Cambridge University for the degree of Ph.D. In that work the bucchero was illustrated twice over: both according to archaeological context, and in typological order. For reasons of cost and bulk, only the latter arrangement is possible here. As many of the tomb-groups are published here for the first time, I have tried to illustrate all the significant pieces. For bucchero, profile-drawings yield the most information, and I have included these where possible. Unless otherwise stated, all drawings are reduced to one-third scale. The photographs, however, are not to scale, and for dimensions the reader is referred to the Catalogue. All the drawings and photographs were made by me, with the exception of FIG.352 which was kindly supplied by the Lerici Foundation, Rome. Throughout the text, asterisks signify that an item is illustrated; 'GROUP 1' etc. refers to the tomb-groups catalogued in Chapter 2; and all dates are BC.

As regards terminology, I refer to the amphora, oinochoe etc. as 'shapes', which may be subdivided into 'types'. The term 'cup' is restricted to drinking-vessels equipped with U-handles; though, of course, there are other shapes here which are cups in the general sense. 'Domestic bucchero' is used as a loose term with reference to bowls and dishes and other unpretentious shapes of generally late date.

It is a pleasure to acknowledge here the help

I have received from others. Professor R.M.Cook supervised my research, and has given much encouragement and helpful criticism. Both thesis and book owe him an inestimable debt. They have also been extremely fortunate in securing the generous support of Mr J.B.Ward-Perkins and Miss Anna Fazzari (former Director, and former Secretary of the British School at Rome) who have given me every possible assistance when I have been working at the British School.

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I have made visits, many of them prolonged, to most of the Etruscan museums situated between Rome and Florence. My thanks to the staffs at all of them, especially to Sigg. R.Ciuferri (Tarquinia), D.Gabrielli (Lerici staff, Tarquinia), and C.Zapicchi (Cerveteri).

Professor D.A.Amyx has very kindly examined

photographs of some of the Corinthian material; and Dr B.A. Sparkes has made helpful comments on Black-glazed ware. Their opinions are acknowledged in the text. To Professor Dr J.Cy.Szilágyi I owe a special debt of gratitude not only for help with the dating of Etrusco-Corinthian but also for encouragement when this work was at an early stage, and for invaluable advice on Italian collections. For various help I also thank Professor J.Boardman, Professor J.N.Coldstream, Dr M.Aylwin Cotton, Professor E.Gjerstad, Mr J.J. Jolly, Dr R.J.Ling, Mrs B.Redmayne, Dr T.Potter, Mr D.Ridgway, Mr B.B.Shefton, Dr C.M.Stibbe, Dr Ingrid Strøm, Miss A.Sturdy-Morton, Professor M.Torelli.

I am grateful to the Editors of Cambridge Classical Studies for accepting this work for

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Two things remain: to point out that any faulty conclusions and other errors are my own responsibility entirely; and to thank my mother for her never-failing moral support.

Manchester
March 1978

T.B.R.

ABBREVIATIONS

The system of abbreviations used here follows the conventions of *The Annual of the British School at Athens* and the *Journal of Hellenic Studies*. The following abbreviations also occur. (NB there are further abbreviations for the Catalogue: see p.8.)

		'Caere'	R.Vighi, G.Ricci, M.Moretti, 'Caere: scavi di R.Mengarelli', <i>MA</i> 42 (1955)
		Camporeale 1967	G.Camporeale, <i>La Tomba del Duce</i> (Florence, 1967)
		Camporeale 1970	G.Camporeale, <i>La Collezione Alla Querce</i> (Florence, 1970)
ABV	J.D.Beazley, <i>Attic Black-Figure Vase-Painters</i> (Oxford, 1956)	Camporeale 1972	G.Camporeale, <i>Buccheri a cilindretto di fabbrica orvietana</i> (Florence, 1972)
AC	<i>Archeologia classica</i>		
ACE	M.Pallottino (ed.), <i>Arte e civiltà degli etruschi</i> (Turin, 1967)	CLP	G.Colonna (ed.), <i>Civiltà del Lazio primitivo</i> , Palazzo delle Esposizioni (Rome, 1976)
Agora xii	B.A.Sparkes and L.Talcott, <i>The Athenian Agora. Vol.xii: Black and Plain Pottery of the 6th, 5th and 4th centuries BC</i> (Princeton, 1970)	Coldstream	J.N.Coldstream, <i>Greek Geometric Pottery</i> (London, 1968)
		Corinth vii.1	S.S.Weinberg, <i>Corinth. Vol.vii, Part 1: The Geometric and Orientalizing Pottery</i> (Cambridge, Mass., 1943)
Albizzati	C.Albizzati, <i>Vasi antichi dipinti del Vaticano</i> (Rome, 1925-39)	Corinth xiii	C.W.Blegen, H.Palmer, R.S.Young, <i>Corinth. Vol.xiii: The North Cemetery</i> (Cambridge, Mass., 1964)
AntK	<i>Antike Kunst</i>		
Bartoloni	G.Bartoloni, <i>Le tombe da Poggio Buco nel Museo Archeologico di Firenze</i> (Florence, 1972)	Cristofani	M.Cristofani, <i>Le tombe da Monte Michele nel Museo Archeologico di Firenze</i> (Florence, 1969)
Bonamici	M.Bonamici, <i>I buccheri con figurazioni graffite</i> (Florence, 1974)	D'Agostino	B.D'Agostino, <i>Tombe 'principesche' dell'orientalizzante antico da Pontecagnano</i> (Rome, 1977)
Brokaw	C.Brokaw, 'The dating of the Protocorinthian kotyle', <i>Essays in Memory of Karl Lehmann</i> (New York, 1964), 49ff.	Délos x	C.Dugas, <i>Délos. Vol.x: Les vases de l'Héraion</i> (Paris, 1929)
Brown	W.Llewellyn Brown, <i>The Etruscan Lion</i> (Oxford, 1960)	Délos xvii	C.Dugas, <i>Délos. Vol.xvii: Les vases orientalisants de style non</i>

	<i>melien</i> (Paris, 1935)	MC	Middle Corinthian
Dohan	E.Hall Dohan, <i>Italic Tomb-Groups</i> (Philadelphia, 1942)	MEFR	<i>Mélanges d'archéologie et d'histoire publiés par l'École Française de Rome</i>
Dohrn 1937	T.Dohrn, <i>Die schwarzfigurigen etruskischen Vasen aus der zweiten Hälfte des sechsten Jahrhunderts</i> (Berlin, 1937)	Mél. Heurgon	<i>Mélanges offerts à Jacques Heurgon</i> (Rome, 1976)
Dohrn 1965	T.Dohrn, 'Die etruskische Bandhenkelamphora des 7. Jh. v. Chr.', <i>Studi in onore di Luisa Banti</i> (Rome, 1965), 143ff.	Mingazzini	P.Mingazzini, <i>Vasi della Collezione Castellani I</i> (Rome, 1930)
EC	Early Corinthian	MPC	Middle Protocorinthian
EPC	Early Protocorinthian	MWP	<i>Marburger Winckelmann-Programm</i>
ER	E.Gjerstad, <i>Early Rome i-vi</i> (Lund, 1953-73)	NC	H.Payne, <i>Necrocorinthia</i> (Oxford, 1931)
Gierow	P.G.Gierow, <i>The Iron Age Culture of Latium i-ii</i> (Lund, 1966, 1964)	Nuove scop.	M.Moretti et al. (eds.), <i>Nuove scoperte e acquisizioni nell'Etruria meridionale</i> . Museo Nazionale di Villa Giulia (Rome, 1975)
Gsell	S.Gsell, <i>Fouilles dans la nécropole de Vulci</i> (Paris, 1891)		
Hencken	H.Hencken, <i>Tarquinius, Villanovans and Early Etruscans</i> (Cambridge, Mass., 1968)	OpRom	<i>Opuscula Romana</i> (in <i>Skrifter utgivna av Svenska Institutet i Rom</i>)
Holland	L.A.Holland, <i>The Faliscans in Prehistoric Times</i> (Rome, 1925)	Palm	J.Palm, 'Veian tomb-groups in the Museo Preistorico, Rome', <i>Opuscula Archaeologica</i> 7 (1952), 50ff.
Johansen 1923	K.F.Johansen, <i>Les vases sicyoniens</i> (Copenhagen, 1923)		
Johansen 1971	F.Johansen, <i>Reliefs en bronze d'Etrurie</i> (Copenhagen, 1971)	Pareti	L.Pareti, <i>La Tomba Regolini-Galassi del Museo Gregoriano Etrusco</i> (Vatican City, 1947)
Jovino and Donceel	M.Bonghi Jovino and R.Donceel, <i>La necropoli di Nola preromana</i> (Naples, 1969)	Perachora	H.Payne, <i>Perachora i-ii</i> (vol.ii ed. T.J.Dunbabin) (Oxford, 1940, 1962)
Kinch	K.F.Kinch, <i>Fouilles de Vroulia</i> (Berlin, 1914)	Pohl	I.Pohl, <i>The Iron Age Necropolis of Sorbo at Cerveteri</i> (Stockholm, 1972)
LC	Late Corinthian		
Lerici	C.M.Lerici, <i>Nuove testimonianze dell' arte e della civiltà etrusca</i> (Milan, 1960)	Pottier	E.Pottier, <i>Vases antiques du Louvre i-iii</i> (Paris, 1897-1922)
LPC	Late Protocorinthian	Poupé	J.Poupé, 'Les aryballes de bucchero imitant des modèles protocorinthiens', <i>Études Étrusco-Italiques</i> (Louvain, 1963), 227ff.
Materiali	<i>Materiali di antichità varia i-v</i> (Rome, 1962-6)		<i>Quaderni di Villa Giulia i-iii</i> (Milan, 1966-1968)
Matteucig	G.Matteucig, <i>Poggio Buco</i> (Berkeley, 1951)	Quaderni	

Ramage	N.Hirschland Ramage, 'Studies in early Etruscan bucchero', <i>BSR</i> 38 (1970), 1ff.	Ure 1913	<i>tions at Tocra i-ii</i> (Oxford, 1966, 1973)
RG	J.D.Beazley and F.Magi, <i>La Raccolta Benedetto Guglielmi nel Museo Gregoriano Etrusco i-ii</i> (Vatican City, 1939,1941)	Ure 1927	P.N.Ure, <i>Black Glaze Pottery from Rhitsona in Boeotia</i> (Oxford, 1913)
RivStLig	<i>Rivista di studi liguri</i>	Ure 1934	P.N.Ure, <i>Sixth and Fifth Century Pottery from Rhitsona</i> (London, 1927)
Scritti Modona	N.Caffarelli (ed.), <i>Archeologica: Scritti in onore di Aldo Neppi Modona</i> (Florence, 1975)	Vagnetti	P.N.Ure, <i>Aryballoi and Figurines from Rhitsona in Boeotia</i> (Cambridge, 1934)
SG	<i>San Giovenale i. Results of the Excavations conducted by the Swedish Institute of Classical Studies at Rome and the Soprintendenza alle Antichità dell'Etruria Meridionale</i> (Lund and Stockholm, 1969-72)	Verzár	L.Vagnetti, <i>Il deposito votivo di Campetti a Veio</i> (Florence, 1971)
SH	J.Siebeking and R.Hackl, <i>Die königliche Vasensammlung zu München i</i> (Munich, 1912)	Villard	M.Verzár, 'Eine Gruppe etruskischer Bandhenkelamphoren', <i>AntK</i> 16 (1973), 45ff.
Studi e mat.	L.A.Milani (ed.), <i>Studi e materiali di archeologia e numismatica</i>	WZUR	F.Villard, 'Les canthares de bucchero et la chronologie du commerce étrusque d'exportation', <i>Hommages à Albert Grenier iii</i> (Brussels, 1962), 1625ff.
Tocra	J.Boardman and J.W.Hayes, <i>Excavations at Tocra i-ii</i>		<i>Wissenschaftliche Zeitschrift der Universität Rostock</i>

1: INTRODUCTION

AIMS

Bucchero has been called the national pottery of Etruria (H.B.Walters, *History of Ancient Pottery* ii (London, 1905), 301). In the archaic period it is a common feature of most Etruscan sites, over an area extending from the river Arno in the north to the river Sele south of Salerno. Within this area there are several regional styles of bucchero, of which the S. Etruscan is the first to be established. In this study 'S. Etruria' is applied in a narrow sense to that part of Etruria of which the most important centres are Cerveteri, Veii and Tarquinia. Vulci, which is usually described as a city of S. Etruria, belongs, as far as bucchero pottery is concerned, more to Central Etruria, which includes the area around Lake Bolsena and Orvieto and westwards to the coast (see Chapter 5, and FIGS.427-8). Technically the bucchero of Central and N. Etruria and of Etruscan Campania is inferior to that of S. Etruria: the fabric is generally heavy and the shapes less harmonious. Unlike the relief ware of the North, the bucchero of S. Etruria relies to a great extent on shape alone for its visual appeal. It is often pleasing to the eye, and at its best it has a considerable elegance. But quite apart from this its widespread occurrence in deposits of all types makes its study of considerable value for Etruscan chronology.

This study examines the development of the bucchero pottery of S. Etruria from its begin-

ning in the second quarter of the seventh century BC to its end over two centuries later.

The main body of the material on which the study is based consists of 40 tomb-groups, most unpublished, from Cerveteri, Tarquinia and San Giuliano. From the evidence which they provide, combined with that of other published material, a detailed typology is drawn up; and an attempt is made to set this within as close a chronological framework as possible.

The excavation, of one kind or another, of Etruscan cemeteries goes back many centuries; but only in this one has much importance been attached to bucchero recovered. In the middle of the nineteenth century George Dennis visited the excavations at Vulci, to find the labourers discarding a 'variety of small vases in black clay', crushing them beneath their feet as objects of no value (Dennis, *The Cities and Cemeteries of Etruria* (London, 1848), 410). Whether these were impasto, bucchero or black-glazed pots matters little: at this time, although a great quantity of bucchero did reach the museums, scarcely any was ever published, and the archaeological context was invariably lost. Even the finest pottery from the rich and spectacular tombs was often discarded. From this arise such problems as the tiny fragments of bucchero (Curtis, *MemAmAc* 3 (1919), 87) which may or may not have come from the Bernadini Tomb (excavated in 1876). But in 1891 S.Gsell was far ahead of his time with the publication of *Fouilles dans*

la Nécropole de Vulci. Here there is some detailed discussion of the bucchero, with comparanda from other sites, and the contexts are carefully noted. Unfortunately the illustrations are very few, and today the material can no longer be traced. Later, bucchero figured prominently in the catalogues of Mingazzini (1930); Pryce, *CVA British Museum* vii (1932); and Magi, *RG* (1939). A fuller treatment came in 1962, when a sequence of tomb-groups was presented by B.J.Redmayne (née Mason) in 'Caeretan Bucchero Pottery', a Cambridge M.Litt. thesis. This work is unpublished, but several of the groups have been re-examined in the present study. In 1970 N.Hirschland Ramage discussed the bucchero from some early tomb-groups from Cerveteri, and hers is the first serious published account of the development of the ware (*BSR* 38, 1ff.). In recent years publication of Etruscan pottery has gathered momentum; in particular the *Monumenti Etruschi* series, published by the Istituto di Studi Etruschi ed Italici, has attained a new standard of publication not only for bucchero, but also for impasto, Etrusco-Corinthian and coarse wares.

Ramage's study is concerned with the earliest bucchero from Cerveteri, and her latest material is that from the Camera degli Alari of around the end of the third quarter of the seventh century. The present study was at first confined to the later bucchero production, but it soon became apparent that this could not be treated in isolation. I therefore begin at the beginning, and have added some new early groups to Ramage's material, with the result that her typological sequences are both endorsed and expanded.

BUCCHERO FABRICS

Bucchero is a wheel-made ware, fired ultimately

in a reducing atmosphere so that, in the best examples, both surface and core are black. Technical research (Leoni & Trabucchi, *SE* 30 (1962), 257ff.) has shown that the deep black colour is due not only to the reduction of iron oxides in the clay but also to the combustion of carbon (organic matter) which is also present. It is possible that organic matter was present naturally in the clay, but potters may also have introduced it artificially. The latest theory is that wood was placed in the kiln and produced carbon oxides which were absorbed by the clay (*Latomus* 34 (1975), 1075-6). The minimum kiln temperature for oxidization or reduction to have any effect on the colour of the clay is in the region of 500-600 degrees C. If bucchero sherds are refired at this temperature in an oxidizing atmosphere, they will turn red (or rather leather-brown).

The finest (and usually the earliest) bucchero has a very high sheen. It is doubtful whether this was achieved by burnishing alone. It would appear that, before firing, the surface was coated with a thin organic wash (Dohan, 4) or with a purified solution of the clay itself (a process similar to that employed for Attic black glaze). This technique was used with success only for a short period.

Bucchero may be distinguished from the dark impasto out of which it develops by the finer levigation of the clay, by the greater reduction in firing, and by the shapes used. But the changeover to true bucchero is not achieved overnight. *Buccheroid impasto* represents an in-between stage of fairly short duration. Here preliminary oxidization is followed by only partial reduction. The surface is black, sometimes with a tinge of brown, but the core is fairly light in colour. The potting is usually of good quality. Some of the kantharoi Type 4 and kyathoi Type 3 may belong rather to this category, but on the whole buccheroid shapes

are a little different from those of bucchero, which are more standardized. The finest bucchero is the earliest, but this period is also short-lived and a degeneration of technique soon sets in. The walls become thicker, which once had been as thin as the finest Protocorinthian pottery; and the sheen is gradually dulled. The deep black colour turns to a grey-black and to lighter shades of grey. Towards the end of the sixth century the fabric becomes friable, suggesting a lower firing temperature. Archaeologists have coined a whole array of terms with which to describe these various stages: 'fine', 'sottile' for the early bucchero; followed by 'transitional'. 'Ordinary', 'normale' for the bucchero of the sixth century; 'pesante' for the latest stages. These terms are all used loosely, and their meanings differ from one publication to the next. I do not use them here, but I retain bucchero 'pesante' for the relief ware of N. Etruria.

Grey bucchero is a distinct fabric with a creamy slipped surface. The surface is light grey, the core usually darker. It is less common, but quite well represented at e.g. San Giovenale. It belongs mainly to the sixth century and later. The shapes are those of ordinary bucchero, but there is less variety. (See also Ramage, 4.)

A little red bucchero is known. Where the colouring is patchy one may suspect misfiring. But in other cases the red surface may have been intentional.

In *ER* iii Gjerstad uses a Grey Scale for determining the colour of the bucchero found at Rome: from 0 (white) to 24 (black). The inference is that the lighter the colour, the later the date. But this is an over-simplification. The tendency towards a lighter colour does not occur at an even pace: examples of blackish pots from late, and greyish pots from early deposits are not uncommon. Another difficulty is

that bucchero is liable to undergo colour changes (usually towards a lighter shade of grey) owing to weathering and the chemical action of soil deposits. On the whole it is not possible to date bucchero with any accuracy by colour alone.

BUCCHERO NOT EXAMINED

By far the greater part of the bucchero of S. Etruria belongs to the types examined in this study. But types which do not figure in the Catalogue, or which do not occur in other datable contexts either, are not studied in any detail here. Consequently I have little to say about caryatid chalices (chalice Types 1a and 1b) and stemmed pyxides, nothing about askoi, face-cups or pilgrim-flasks. Craters are also excluded; most are based on the Laconian column-crater. Aryballoi have been studied by Poupé (*Études Étrusco-Italiques* (1963), 227ff.). These are of the Protocorinthian ovoid and piriform types; imitation of the round aryballos of Ripe Corinthian is extremely rare (Bonamici, no.74, pl.35). The bucchero situlae are treated together with the more numerous examples in metal by Gran Aymerich in *MEFR* 84 (1972), 7ff. There is as yet no satisfactory account of bucchero plastic vases.

Conversely, not all the bucchero described and illustrated in the Catalogue is included in the Typology. This applies, for example, to the jars and two-handled bowls. These are uncommon types, not well represented here.

DATE OF THE EARLIEST BUCCHERO

It is unfortunate that the Protocorinthian pottery with which bucchero first appears is mainly of the subgeometric type and difficult to date with accuracy. One of the earliest contexts is

Casaletti Tomb 2, Ceri, near Cerveteri (Colonna, *SE* 36 (1968), 268ff., figs.3-4). Here there are three pieces of bucchero, among which the amphora looks to be very early indeed both in fabric and decoration. Most important for dating purposes are: an EPC (or possibly Cumaeian) oinochoe, to be dated towards the end of the eighth century; a Protocorinthian kotyle with lower body painted, which could conceivably be contemporary with the oinochoe but is more likely to belong to the first half of the seventh century; and six Protocorinthian skyphoi. The latter are of the seventh-century shape (Coldstream, 107f.), and from their decoration of sigmas at handle-level these look as if they belong early in the century. It is clear that Ramage's date of the third quarter of the seventh century for this tomb-group (Ramage, 14) is too late: Colonna's *terminus ante quem* of c.675 is more plausible.

The dating of the Protocorinthian kotyle is important not only for this but also for other early bucchero contexts. The tall (as opposed to the 'pointed') kotyle first appears in the last quarter of the eighth century. The shape changes little until the second quarter of the seventh century, when there is a tendency (at least among black-figure examples) towards a slightly more swelling profile (Brokaw, 53f.). But changes in the decoration occur from the beginning of the seventh century. At handle-level the bird-files give way to sigmas, and these in turn degenerate into vertical bars. The lower body is at first painted over (Coldstream, 106), but rays first appear in association with the bird-files, and the two schemes continue side by side. It seems likely that the deep kotyle with subgeometric decoration continues throughout the first half of the seventh century. It is true that Brokaw has found no examples that can firmly be dated to the second quarter of the century; but it is inconceivable that this type of kotyle dies out at the end of

the first quarter of the century, only to re-emerge with a modified shape in the third quarter.

Of the same period as the Casaletti Tomb 2 is the right chamber of Tomb 2 of the Tumulo della Nave (our GROUP 1). Here there are four Protocorinthian kotylai, all with rays at the base. One has a file of birds at handle-level (Brokaw, fig.5), and two have curving snakes in this position. The date cannot be much later than the end of the first quarter of the seventh century. The right chamber of Tumulus 1 Tomb 2 (our GROUP 2) also contained three kotylai: two with rays at the base (one of these with a snake at handle-level), one with the base painted over. There are also three Etrusco-Corinthian oinochoai ('Caere', 233, fig.12). The oinochoe with a curving snake on the belly (GROUP 2:*12) stands close to a Cumaeian version of EPC, and its date might be as early as c. 700; but the two others should belong later in the first half of the seventh century.

Little chronological information can be gained from the Regolini-Galassi tomb. (For a recent reassessment: I. Ström, *Problems of the Etruscan Orientalizing Style* (Odense, 1971), 160ff.) It must always be borne in mind that most of the bucchero and the Greek pottery was recovered many decades after the original excavation (Pinza, *NS* 1906, 331ff.). As its original distribution within the several chambers is now lost, the archaeological value of the whole material is thus greatly reduced. Among the Greek pottery there are several Protocorinthian kotylai and a skyphos (Pareti, pl.49). Of later date is an East Greek Bird bowl, and oinochoe sherds of Corinthian Transitional (Pareti, nos.381 and 386).

More Protocorinthian kotylai were found in the second and fourth groups of the Tomba del Duce, Vetulonia (Camporeale 1967, pls.8, 22a, 23a-b, 24). All have vertical bars at handle-

level; one has a painted base, and the others have rays. The fourth group from this tomb also produced a Bird bowl (*op.cit.* pl.22b): very worn, but the lower body, painted over, suggests a date of before 650 (Coldstream, 298ff.). Camporeale's date of the 'last decades' of the seventh century for these two groups needs to be raised. Even allowing for the time taken for some of the objects (including the bucchero) to be exported from S. Etruria, the date of the deposits can hardly be later than the third quarter of the seventh century, and is likely to be soon after 650.

Also important for the chronology of early bucchero is the right chamber of Monte Abatone Tomb 4 (Ramage, 13). This cannot be dated earlier than c.650, owing to the presence of a MPC II kotyle (Lerici, 34) by the Bellerophon Painter. But the bucchero is good and early (Ramage, figs.8.3,6;9), and here we are not that far from the beginning of bucchero production. The other tomb-groups mentioned above, however, (except for the Tomba del Duce) are earlier than this: this is evident from their Greek pottery and from the extremely fine technique of their bucchero. Ramage is thus correct in her dating of the Monte Abatone Tomb 4 (c. 650), but this is not the date of the earliest bucchero; this should be assigned to the beginning of the second quarter of the seventh century (c.675/65) at the latest.

As Ramage has observed, the home of early bucchero is Cerveteri. All the earliest tomb-groups are from here, and there are few pre-650 contexts from anywhere else.

THE TOMB-GROUPS

None of the chamber-tombs whose contents are listed here was intact when excavated. Indeed, Etruscan tombs are only very rarely found intact, but the bucchero from two such tombs of

the second half of the seventh century is published by Ramage (Banditaccia Tomb 608 and the Camera degli Alari). The vast majority have suffered damage either from natural causes or from human activity, the former often following upon the latter.

The chamber-tombs, especially those surmounted by tumuli, are such a conspicuous feature of the Etruscan landscape that they have always been an easy prey to tomb-robbers. And judging by the stray finds of Hellenistic and Roman date from the tombs, tomb-robbing began early in Etruria. Until quite recently this activity was restricted to the removal of objects of bronze and of precious metals. Modern *clandestini*, however, knowing well the prices which Greek and Etruscan vases fetch, simply clear the tomb, leaving behind only what happens to be overlooked in the poor light in which they operate. The objects of metal which our tomb-groups may once have contained are now for the most part missing. In at least some cases the pottery also is likely to be incomplete. There is no knowing to what extent the missing pieces would affect the chronology of individual groups.

Many Etruscan chamber-tombs are family vaults, frequently in use over a period of generations. GROUP 37 shows that the multi-chamber tomb in question was in use for about 150 years. Even a single-chamber tomb, or a single chamber from a multi-chamber tomb, may contain burials of quite different dates.

Once a tomb has been broken into, further damage may soon result from the effects of water-seepage. The water, entering and filling the chambers, does considerable harm to pottery and metalware, and may bring about the collapse of the walls and roof. It is even possible, under such circumstances, for the various items of tomb-furniture to get redistributed differently among the chambers of a multi-chamber tomb.

The tomb-groups presented here were chosen for their usefulness in illustrating the chronology and typological development of bucchero pottery. Most are from Cerveteri. Here the principal locations are Banditaccia, Bufolareccia, and Monte Abatone. The majority of the Cerveteri groups - all those from Bufolareccia and Monte Abatone - were excavated within the last twenty years by the Lerici Foundation, but also included are a few from Mengarelli's pre-war excavations. The Tarquinia material is divided between more Lerici groups (GROUPS 16, 19, 22, 30), and others excavated by Cultrera and published by him in 1930. For the Lerici and Mengarelli material I have been able to consult the original excavation notebooks, now at Cerveteri and Rome. These, however, do little more than list the objects recovered, giving no details about the physical state of the tombs or their layout. Usually the number of chambers is stated, and material from different chambers listed separately - but not always. No mention is made of the number of burials in each chamber.

For several reasons, therefore, the material presented here must be treated with considerable caution. The chronology of the tomb-groups is illustrated in FIG.430. This diagram does not, however, attempt to show the actual date of burial, only the date of the painted pottery in so far as this is known. To take one example: the Attic black-figure cup from GROUP 30, which can be dated fairly accurately by style, may have been in use for some time before the burial was made, and provides only a *terminus post quem* for the bucchero found with it. But in only one case is there an obvious discrepancy between the date of the imported pottery and the probable date of the bucchero: the Attic pottery from GROUP 32 is clearly of much later date than most of the bucchero from the same tomb-group.

PRESENT LOCATION OF THE MATERIAL

This is given in the introductory paragraph (usually at the end, in parentheses) to each Group in the Catalogue. But some of the locations need further explanation:

'Cerveteri store': Cerveteri Necropolis storerooms.

'Cerveteri, Mengarelli': concerns GROUPS 2 (part), 4, 40, and Suppl. Cat. no.11. These were formerly kept in the old (Mengarelli) storerooms at Cerveteri Necropolis, where they were studied in 1971-2. In 1976 they had been moved to the Cerveteri museum storeroom.

'Milan': concerns groups formerly kept in the storeroom of the Lerici Foundation, Rome, and studied there in 1971-2. In 1976 this material was in the process of being moved to the Archaeological Museum, Milan.

'Tarquinia, Lerici': Tarquinia museum, Lerici storeroom.

'Tarquinia store': Tarquinia museum storerooms.

N.B. Some of these depots are in the process of radical rearrangement, and the information given here may soon be out of date.

ABSOLUTE CHRONOLOGY

For absolute chronology I follow the Payne-Johansen convention for Protocorinthian and Corinthian pottery. It is true that some of the evidence on which Payne relied in *NC* (particularly the earliest pottery from Selinus) no longer stands up. But after a careful review of the relevant contexts around the Mediterranean, J.N.Coldstream in his *Greek Geometric Pottery* finds Payne's chronology still acceptable, modifying it only slightly to make EPC begin c.720 and MPC c.690. Further confirmation of the general validity of this scheme is presented by R.M.Cook in *BSA* 64 (1969), 13ff., using the evi-

dence of links with independent non-Greek chronologies.

Etruscan absolute chronology is entirely derivative, based as it is squarely on Greek chron-

ology. It is self-evident, but cannot be overstressed that any future adjustment of the latter must of necessity affect the former.

2: CATALOGUE

THE ASSOCIATED POTTERY

The associated pottery, local and imported, is classified according to fabric. The following points about terminology should be noted:

Coarse ware and *Coarse painted ware*. These terms include a variety of fabrics. Generally the clay is better levigated, and fired at a higher temperature than that of *impasto*.

Red ware. Sometimes called 'Red *impasto*' (Gierow i, 276). Shapes are mainly large: pithoi and jars, also hearths (FIG.403). The fabric is usually red in the core and on the surface. But the surface may be black, in some cases owing to reduction, sometimes to a coating of paint. Stamped decoration is common, either cylinder-stamps or single stamps being used (Pottier i, pls.36-8).

Plain white ware. The term is Gjerstad's (ER iv, 436). Shapes are usually small. The fabric closely resembles that of Etrusco-Corinthian.

Red-on-white ware. This is Matteucig's 'Impasto D' (Matteucig, 14).

Etrusco-Corinthian. Included under this heading

is Etruscan pottery inspired by the subgeometric pottery of Corinth. This often tends to get labelled 'Italogeometric'. For some of it 'Etrusco-Protocorinthian' would be a more accurate term, though over-precise.

ABBREVIATIONS

ab.	above	H.	Height
bl.	black	H...(h)	Height including handle
br.	brown	H...(r)	Height at rim
bw.	below	H. (est.)	Estimated height
cylin.	cylindrical	H. (pres.)	Present height
conc.	concentric	horiz.	horizontal
D.	Diameter	inc.	incised
dbl.	double	incompl.	incomplete
dec.	decoration	int.	interior
enc.	enclosed	r.	red
ext.	exterior	rest.	restored
frag.	fragment	sh.	sheen
g.	grey	vert.	vertical
grv.	groove		

NB Unless otherwise stated, decorative motives on bucchero are incised. All measurements are in centimetres.

Group 1 BANDITACCIA. TUMULUS 'DELLA NAVE' TOMB 2 RIGHT CHAMBER Cerveteri

A very incomplete group. There were originally 32 items. The Villa Giulia inventory numbers are given in parentheses (Villa Giulia).

BUCCHERO

- *1 (46170) KOTYLE. Type b. H.5.2. D.5.8. Rest. Open fans at handle-level. Bw.: horiz. lines. Multiple rays at base. Bl. Good sh. FIG.119.
- 2 (46176) KYATHOS. Type 1c. H.4.1(r); 11.2(h). D.12.6. Ext. of bowl ribbed; int. fluted, flutes radiating from 4 conc. grvs. The rouletted dec. on handle and int. of lip is similar to GROUP 2:*6, except that the crosses in the metopes are replaced by a jumble of crossing lines or the metopes are left blank. Dark g. Fair/good sh.
- *3 (46173) GOBLET. Type a. H.10.2. D.9.2. Rest. Made in two pieces. 4 bolster handles. 2 rings on stem. 3 rouletted lines on int. of rim. 3 groups of rouletted lines on handles. Bowl ribbed, but horiz. grvs. at handle-level. Short oblique rouletted lines on stem-rings. Near bottom of stem, 6 horiz. rouletted lines. These support closed fans ab.; and bw., pendant open fans. Bl. Good sh. FIG.238.

IMPASTO

- *4 (46183 i) CHALICE. H.12.7. D.16.1. Rest. 2 grvs. on lip, enclosing dotted chevrons. Ext. of bowl ribbed; int. fluted, flutes radiating from 3 conc. raised rings. Bl. FIG.282.
- 5 (46183 ii) CHALICE. H.11.2. D.16. Similar to no.4, except that chevrons on lip are replaced by dotted dbl. zigzag.

RED-ON-WHITE WARE

- 6 (46163) GOBLET. H.10.1. D.9.8. Everted rim. Stemmed foot. Horiz. r. lines on yellow ground.

ITALOGEOMETRIC

- 7 (46179) BOWL. H.7.1. D.16.9. Carinated shoulder with protuberances. Low foot. Dec. of hatched triangles and horiz. lines. Thick bands in int. R. paint on light br. ground.

PROTOCOLINTHIAN

- *8 (46165) KOTYLE. H.13. D.15. Snake at handle-level. Bw.: banding. Rays at base. R. paint on buff ground. FIG.283.
- 9 (46168) KOTYLE. H.11.4. D.11.9. Similar to no.8.
- *10 (46169) KOTYLE. H.12.8. D.(rest.) 14.5. Linear birds at handle-level. Bw.: fine lines. Rays at base. R.-br. paint on buff ground. (Brokaw, fig.5.) FIG.284.
- *11 (46167) KOTYLE. H.9.9. D.11.3. Vert. wavy lines at handle-level. Bw.: fine lines. Rays at base. R. paint on pale orange ground. FIG.285.

Chronology

- 7 Similar: *MEFR* 82 (1970), 662, fig.13.1-2.
- 8-9 For list of kotylai with snakes: Dunbabin, *Perachora* ii, 65, no.460. These cover a long period of time, but are never common.
- 10 Cf. Johansen 1923, pl.17.1.

For a discussion of the kotylai and the chronology of this group, see above p.4. The date is the first half of the seventh century, the lower limit being probably not later than the beginning of the second quarter of the century.

Group 2 *BANDITACCIA. TUMULUS 1 TOMB 2 RIGHT CHAMBER Cerveteri*

A complete list is published in 'Caere', 221ff. Given in parentheses are the Villa Giulia inventory numbers. The material is divided between the Villa Giulia and Cerveteri museum store. This group has not been kept intact, and I have not seen the following (fig. nos. refer to 'Caere'):

[BUCCHERO

(22241 iii-vi) Four KOTYLAI. Similar to no.2.

(22232) KYATHOS. Similar to no.6. (22248)

KYATHOS. Similar to no.6.

IMPASTO

(22231) AMPHORA (spiral). Squat shape. Cf.

fig.77.18. (22256) AMPHORA (spiral). Incised bird. (22267i-ii) Two AMPHORAE (spiral).

(22234) JUG. Fig.11.1. (22243) JUG. (22247)

KOTYLE. (22249) CHALICE. Fig.11.3. (22250-3)

Four CHALICES. (22228) KYATHOS. Fig.11.4.

(22233) KYATHOS. (22269) KYATHOS. (22229)

KYATHOS. Fig.11.6. (22254-5) Two KYATHOI.

(22263) VASE-CARRIER. Cf. fig.77.27. (22244)

PYXIS with lid. Fig.11.5. (22264) JAR. (22266)

BEAD (?).

COARSE WARE (?)

(22239) LID. (22230) PLATE.

IRON

(22236) Piece of iron.

BUCCHERO

*1 (22245) OINOCHOE. Type 2a. H.22.5. Neck:

hatched triangles between 2 horiz. lines;

bw.: row of palmettes. Shoulder: zigzag between

dotted lines. Animal frieze on belly (FIG.407): 2 confronted winged horses, grazing deer; palmette under handle. Edges of handle have stamped dec. consisting of groups of transverse lines (cf. FIG.415.8). Dark g.-bl./silvery g. Fair sh. Bonamici, no.1. FIG.26.

*2 (22241 i) KOTYLE. Type a. H.9.7. D.8.6. Rest. 2 inc. lines bw. rim. Open fans at handle-level. Bw.: broad zone of inc. lines. Multiple rays at base. Very thin-walled. Bl. Good sh. FIG.116.

*3 (22240) KOTYLE. Type a. H.8.1. D.7.4. Rest. Similar to no.2. Dark g.-bl. Good sh. FIG.117.

*4 (22241 ii) KOTYLE. Type a. H.8.2. D.8.6. Incompl. Dec. similar to no.2. Dark g.-bl. Good sh. FIG.118.

*5 (22242) KOTYLE. Type b. H.8. D.8.9. Rest. 2 inc. lines bw. rim, with row of stamped rosettes bw. (FIG.415.1a). At handle-level, row of open fans of distinctive type, some of which are contained within semicircular outline. Fans rest on 2 inc. lines, with row of stamped S-pattern bw. (FIG.415.10.ii). At base, multiple rouletted rays spring from quadruple rouletted semicircles. Dark g.-bl. Fair sh. FIG.120.

*6 (22268) KYATHOS. Type 1c. H.3.7(r); 9.5(h). D.11.2. Mended. Bowl ribbed. 3 conc. grvs. at centre of int. of bowl, with grvs. radiating out from these. Closed fans on back of handle, contained within triangular outline of rouletted lines. Crest decorated with metopes containing rouletted crosses; the metopes alternating with groups of vert. rouletted lines. On int. of lip, bw. handle, there are sagging rouletted lines with dotted lines radiating from them. Thin-walled. Bl. Good sh. FIG.182.

*7 (22237) CUP. Type 1a. H.3.9. D.10.8. Rest.; one handle missing. Frieze of metopes on

shoulder, alternating with groups of vert. lines. Central metope contains 2 fish. Bw., horiz. lines. Triple rays at base. Thin-walled. Dark g.-bl. Good sh. FIG.206.

BUCCHEROID IMPASTO

- *8 (22246) CUP. H.4.2. D.9.7. Part of lip missing. Dec. similar to no.7. Thin-walled. Dark g.-bl. with tinge of br. Good sh. FIG.286.

RED-ON-WHITE WARE

- 9 (22259) PLATE. D.27.5. Int.: banding. Ext.: banding; row of silhouette birds.
10-11 (22260-61) Two PLATES. D.27.5. Similar to no.9.

ETRUSCO-CORINTHIAN (nos.12-14) and
PROTOCOLINTHIAN (nos.15-18)

- *12 (22258) OINOCHOE. H.30.5. Neck: banding, and frieze of reticulation. Shoulder: solid triangles. Belly: snake with large solid diamonds as filling. Rays at base. 'Caere', fig.12.1. FIG.287.
13 (22227) OINOCHOE. H.26.3. On neck, snake amid banding. Silhouette birds on shoulder. Belly: 3 groups of bands enclosing 2 rows of spirals. Large rays at base. 'Caere', fig.12.5.
14 (22257) OINOCHOE. H.32. Neck: silhouette birds and swastikas, amid banding. Shoulder: snake; 2 rows of groups of wavy lines, enc. by banding. Belly: large silhouette fishes with reserved stripe down centre of body; banding. Large rays at base. 'Caere', fig.12.3.
*15 (22235) KOTYLE. H.12.2. At handle-level, panel of sigmas flanked by straight vert. lines. Bw.: neat horiz. lines. Bottom part painted over. 'Caere', fig.12.2. FIG.288.
16 (22238) KOTYLE. H.7.5. At handle-level, snake with dots. Bw.: banding. Rays at base. 'Caere', fig.12.4.

- 17 (22262) KOTYLE. H.8.3. At handle-level, panel of wavy vert. lines flanked by straight vert. lines. Bw.: broad zone of banding. Rays at base.

- 18 (22265) Pyxis LID. D.8.8. Around central knob 2 bl. bands. Rest covered with banding and groups of wavy lines. Very neat.

Chronology

9-11 Cf. GROUP 7:*22.

12-14 No.12 is of EPC shape, but the other two have a heavier profile. Similar Corinthianizing oinochoai are plentiful at Cumae and Tarquinia. No.12 may perhaps be Cumaeen. For oinochoai with snakes and diamonds cf. *SE* 36 (1968), 270, fig.4 (from near Cerveteri); *CVA Tarquinia* iii, pl.3.1; *CLP*, 338, no.1, pl.91 (from Satricum).
For the fish on no.14, cf. *MA* 22 (1913), 386, fig.142 (from Tarquinia); *op.cit.* pl.34.1 (from Cumae); Pottier i, pl.31, D76 (from Cerveteri). The birds on the neck are typical of S. Etruria and the Ager Faliscus (cf. nos.9-11 above). Other oinochoai with fish, from tomb-groups from Tarquinia, are mentioned by Hencken. The contexts are not very helpful, but it is clear that they continue through to near the end of the seventh century (Hencken, 345, 363-4, 386, 394, 397. The second to last example is our GROUP 8:17).

16 Cf. GROUP 1:*8.

17 Cf. GROUP 1:*11.

18 Like the fragment *Perachora* ii, pl.52, no. 1142, but without bars on rim.

This material is also discussed above, p.4. It is closely analogous to GROUP 1. The date should also be similar; but, owing to the presence of nos.12 and 13, the lower limit is perhaps closer to the middle of the century.

Group 3 *MONTETOSTO TUMULUS TOMB 2 Cerveteri*

The Montetosto tumulus was dug by Mengarelli, and contained at least three tombs. The excavation notebook for Tomb 2 lists in all 215 items, of which now only about a quarter are preserved, mostly in a very fragmentary state. It would be pointless to give an account here of all these, as the bulk consists of scraps of jewellery too small or too damaged to be of significance. But I list the bucchero as it now survives, and the more important associated material. The numbers of the excavation notebook are given in brackets (Villa Giulia).

BUCCHERO

- *1 (86) JUG. Type 1a. H.13.1(r); 17.7(h). Highly rest. Neck: half-closed fans resting on 6 horiz. rouletted lines. Shoulder: parallel diagonal rouletted lines. Belly: pendent intersecting semicircles, between pairs of rouletted lines. Handle: closed fans enc. by pairs of rouletted lines; half-closed fan ab. junction with rim. Bl. Good sh. FIG.93.
- *2 (18) KOTYLE. Type b. H.9.7. D.11.4. 2 inc. lines bw. rim. Open fans at handle-level, with 2 inc. lines bw. Relief dec. bw. (FIGS. 416-17): confronted quadrupeds, with extra quadruped, horned and winged at higher level bw. either handle. The animals have cross-rouletted necks and chests, dotted rumps, and pierced eyes. Bl. Good sh. FIG.121.
- *3 (23) KYATHOS. Type 2. H.3.7(r); 11.4(h). D. 13.8. Ext. of bowl ribbed; int. fluted, with 3 conc. grvs. at centre. On either side of handle, 3 rouletted lines. At back of handle, 3 stamped triangles (FIG.415.6) surrounded by dots. At front of handle ab. rim, horiz. rouletted lines; bw. rim, row of stamped triangles. These triangles, like the others, consist of horiz. lines; but one to extreme right may contain worn animal. Bl. Good sh. FIG.196.
- *4 (45) KYATHOS. Type 3. D.14.6. Rest.; foot missing. Int.: 3 lions in relief, one winged (FIG. 418). Ext. (countersunk technique): 2 naked men stab 2 lions, one winged (FIGS.422-3). Handle fluted, with herring-bone pattern down centre. At bottom of back of handle: group of stamped diamonds (FIG.415.7) framed by rouletted lines. On int. of bowl bw. handle: row of stamped triangles (cf. FIG.415.6). Bl. Fair sh. FIG.197.

IMPASTO

- 5 (21) SITULA. Bucket-handle. Decorated with inc. hatched triangles. Br. *MEFR* 84 (1972), 32, figs.19 and 27.

ETRUSCO-CORINTHIAN

- *6 (26) OINOCHOE. H.22.3. On neck, a frieze of metopes with opposed triangles. On shoulder, narrow zone of groups of chevrons. Lower body painted over. Rest covered with horiz. lines. Dark br. paint on light br. ground. FIG.289.
- 7 (73) ARYBALLOS. Round. Coarse floral ornament on shoulder. On belly, groups of reversed sigmas amid banding. Rays at base and on mouth. R. paint on buff ground.
- *8 (11) ARYBALLOS. H.6.1. Ovoid. Conc. bands and lines on mouth. Body has 5 dark bands with fine *inc.* lines in between. Light br. clay. FIG.290.

IVORY

- 9 (135) FIGURINE of draped figure. Badly damaged.
- 10 (147) FIGURINE. Similar to no.9.
- 11 (7) FIGURINE of lion. Very worn.

- 12 (122) PLAQUE. Incompl. Relief sphinxes, one with arm extended.
 13-14 (1-2) Two SPOONS. Most of handles missing. Large dbl. volutes at junction with handle.

SILVER

- 15 (8, 14, 15 etc.; Villa Giulia inv. no.59473) PLAQUE. Numerous small frags. Some have relief sphinxes, others simple geometric motives. Johansen 1971, pl.52c.

Chronology

- 6 Close copy of EPC. Cf. Johansen 1923, pl.6.1-2,

which have groups of sigmas in place of the chevrons.

- 7 Possibly poor example of EPC, rather than Etruscan.

Much is missing from this group, but clearly the material spans a considerable time. A good half century separates the Greek models of nos.6 and 7 from that of no.8. The latter provides the lower chronological limit. Its shape is based on MPC, and its date is perhaps the middle of the seventh century or soon after.

Group 4 CORNACCHIOLA TOMB Cerveteri

The tumulus was dug by Mengarelli, and this group of material is from an unnumbered tomb from that tumulus. The material is in the Cerveteri museum store. The excavation notebook (which gives no numbers) shows that the material listed below is complete, except for the following items which are probably imports:

SKYPHOS (or perhaps CUP). Probably Proto-corinthian Subgeometric.

CUP. From the description this is almost certainly an East Greek Bird bowl.

BUCCHERO

- *1 AMPHORA. Type 1c. H.33.5. Mended; top of neck missing. Row of almost-open fans at base of neck, with vert. closed fans ab. Body and handles fluted. Row of stamped rosettes near base (cf. FIG.415.3). Bl. Fair sh. FIG.13.
 *2 OLPE. Type 1. H.15.3. Bottom rest. On shoulder horiz. closed fans ab. vert. closed fans. The latter rest on group of inc. lines, and there are 2 more groups further down. Handle: rouletted criss-cross lines. Bl. Good sh. FIG.86.

- *3 JUG. Type 1a. H.13.2(r); 17.3(h). Mended. Neck: 2 rows of fans (upper: vert. closed; lower: open) between 3 groups of rouletted lines. Body ribbed. Handle: vert. closed fans between rouletted lines; vert. rouletted lines at each side. Bl. Good sh. FIG.94.

- *4 JUG. Type 1a. H.12.5(r); 16.4(h). Mended. Neck: 4 grvs., with rouletted dbl. chevrons superimposed; bw.: row of stamped rosettes (cf. FIG.415.1d). Body: inc. 6-leaf rosettes inscribed within large compass-drawn circles. Between these are 3 other ornaments: branch or tree; tree with dbl. volutes; unidentified object with dots above. Handle: rouletted dbl. crosses separated by rouletted dbl. lines. Bl. Good sh. FIG.95.

- *5 CHALICE. Type 2a. H.16. D.16.2. Rest.; stem chipped. Lip: row of open fans, supported by 5 grvs. with rouletted dbl. crosses superimposed; bw., row of stamped rosettes (cf. FIG. 415.1d). Bowl ribbed. Int. of bowl: 3 conc. grvs. at centre. Bl. Good sh. FIG.132.

- 6 CHALICE. Type 2a. H.14.8. D.14.6. Rest. Similar to no.5.

- *7 KYATHOS. Type 1c. H.3.7(r). D.11.3. Much missing, including most of handles. Lip plain, except int., bw. handle: open fan suspended from group of sagging rouletted lines. Ext. of bowl ribbed; int. fluted, the flutes radiating from 3 conc. grvs. Handle: closed fans enc. by triangular outline of rouletted lines. Bl. Good sh. FIG.183.
- *8 KYATHOS. Type 1d. H.7.8(r); 15(h). D.16.1. Ribbon handle has flaring wings in front. Lip: row of open fans, supported by 6 grvs. with rouletted dbl. criss-cross lines superimposed; bw., row of stamped rosettes (FIG.415.1d). On int. of lip, at junction with handle, a group of sagging rouletted lines. Ext. of bowl ribbed; int. fluted, with 3 conc. grvs. at centre. Handle: rouletted dbl. crosses separated by rouletted lines. Bl. Fair sh. FIG.184.
- 9 KYATHOS. Type 1d. H.7.6(r). D.(max.)14.9. Most of handle and part of lip missing. Worn. On lip a row of open and half-closed fans. Bowl ribbed. Handle similar to no.8. Bl. Fair sh.
- *10 PLATE. In frags.; incompl. Plain curving profile; extremely low foot. Central boss surrounded by 6 peripheral bosses, with 2 conc. grvs. in between. Further out are 4 open fans set between 4 fluted areas. Dark g.-bl. Good sh. FIG.291.
- *11 LID. H.3.4. D.9.7. Mended, with some restorations. Central knob. Underside of rim grooved. On upper surface a running floral (palmette) chain, between groups of rouletted lines. Knob has radiating rouletted lines. Bl. Good sh. FIG.292.

Group 5 MONTE ABATONE 283 Cerveteri

Tomb with single chamber. Bracketed numbers are those of the Villa Giulia list. (Cerveteri store.)

BUCCHERO

- 1 (15) OINOCHOE. Type 3a. H.(pres.)25.3. Much of neck and mouth missing. Zone of striations on shoulder. Rays at base. 2 pairs of vert. inc. lines on handle. Discoloured.
- 2 (16) CHALICE. Type 2d. Frags. only. 3 grvs. on lip. Diamond notches on carination. Discoloured.
- 3 (17) CHALICE. Type 2d. Frags. only. Similar to no.2, but has in addition a row of open fans on lip.
- *4 (19) KANTHAROS. Type 1. H.7.5(r); 9.3(h). D.7.4. Vert. closed fans on lip. Bl. Good sh. FIG.157.
- *5 (18) KYATHOS. Type 4a. H.6.6(r); 11.5(h). D.11.7. Incompl. Very discoloured. FIG.198.

- 6 (20) CUP. Type 1c. H.5.4. D.11.2. One handle missing. Rather tall lip. Small foot with vert. edge. 2 groups of horiz. inc. lines on bowl. Dark g.-bl. Fair sh.
- 7 (21) CUP. Type 1c. H.5.3. D.11.3. Similar to no.6. Discoloured.

IMPASTO

- 8 (1-13) 13 BOBBINS. Length 5.2-7. Cf. Dohan, 17f., no.23, for comparanda.

CORINTHIAN

- *9 (14) ALABASTRON. H.7.2. A: siren. B: lion. Rosettes with r. and bl. dots. FIGS.293-4.

Chronology

- 9 Close: *Perachora* ii, pl.59, no.1514. The scheme of treating the whole body of the alabastron

as a single field was adopted late in Transitional (Payne, NC, 275). Date c.630-625.

No.9 provides the only indication of a date for this group.

Group 6 *BUFOLEARECCIA* 86 *LEFT CHAMBER Cerveteri*

Numbers in brackets are the Villa Giulia inventory numbers. (Cerveteri museum.)

BUCCHERO

- *1 (66831) AMPHORA. Type 1a. H.20.3. One handle missing. Body striated. Closed vert. fans on neck and handles. Dark g.-bl. Poor sh. FIG.3.
- *2 (66832) AMPHORA. Type 1b. H.9. Db1. spirals. Bl. Fair sh. FIG.4.
- 3 (66833) OLPE. Type 1. H.24.6(h). Part of neck and mouth missing. Closed horiz. fans on shoulder; open fans bw., supported by group of inc. lines. Rays at base. Inc. crosses on handle separated by horiz. lines. Dark g.-bl. Poor sh.
- *4 (66834) OLPE. Type 1. H.15.1(r); 15.4(h). 2 groups of inc. lines on body. Dark g.-bl. Poor sh. FIG.87.
- *5 (66835) JUG. Type 1a. H.12.1(r); 14.5(h). 3 grvs. on neck. Body striated. Dark g.-bl. Poor sh. FIG.96.
- *6 (66836) KANTHAROS. Type 2. H.6.9(r); 9.1(h). D.10.7. Mended; some pieces missing. Closed horiz. fans on shoulder; 3 groups of inc. lines bw. Dark g.-bl. Poor sh. FIG.158.
- *7 (66837) KANTHAROS. Type 3b. H.9.7(r). D.16. Mended. Handles missing. 2 inc. lines bw. rim. Arch/diamond notches on carination, ab. which open fans. Bl., with discolorations. Poor sh. FIG.163.

IMPASTO

- 8 (66812) AMPHORA. H.9.5. Db1. spirals.
- 9 (66813) AMPHORA. H.(pres.)8.5. In frags. Has

shape of bucchero Type 1b. Inc. wavy line at base of neck. Body and handles striated.

- 10 (66811) OINOCHOE. H.c.23. Tall-necked, like bucchero Type 2a. Rest. Clumsy bulging shape. Handle cylin. at top. Inc. zigzag between 2 horiz. lines at base of neck. Bw., 2 horiz. lines; suspended from the lower, a row of pendent triangles filled with vert. lines.
- 11 (66820) KOTYLE. H.9.6. Inc. zigzag at handle-level, enc. by 2 pairs of horiz. lines.
- *12 (66814) CHALICE. H.11.9. D.15.8. 2 grvs. on lip. R.-br. FIG.295.
- 13-15 (66815-17) Three CHALICES. D.15.5-16.5. Similar to no.12. One has 3 grvs. on lip instead of 2.
- 16 (66818) KYATHOS. D.c.12.5. Footless. Low curving bowl. Tall vert. lip. Handle curves over rim.
- 17 (66819) KYATHOS. D.c.12.5. Similar to no.16.
- 18 (66810) PLATE. D.26. Mended. Small ring foot. Articulated lip. Small omphalos in centre. 2 suspension holes in lip. Coarse fabric.
- 19 (66821) BEAD. Length 2.

COARSE PAINTED WARE

- 20 (66827) OINOCHOE. H.(pres.)15. Biconical, with flat bottom. Handle, mouth and part of body missing. On neck: row of circles containing dots, enc. by banding. Banding on body. Reserved zigzag at base, and at bottom of neck. Br.-bl. paint, very worn. Yellow ground.

RED WARE

- 21 (66808) JAR. H.27. U-handles at mid-belly.

(Cf. FIG.404.)

22 (66809) JAR. H.34.5. Similar to no.21.

PLAIN WHITE WARE

23 (66829) GOBLET. H.10. Shallow bowl with everted horiz. lip. Tall stemmed foot cut by 5 deep horiz. grvs. 2 very fine grvs. at bottom of stem, and there are 3 more at very edge of foot. Yellow-g.

RED-ON-WHITE WARE

24 (66822) NECK-AMPHORA. H.c.47. Incompl. Echinus mouth. Ovoid body. Narrow conical foot. 2 large horiz. figures-of-8 on shoulder, painted r. on yellow ground. R. paint covers the rest, except for 3 groups of reserved stripes.

25 (66823) NECK-AMPHORA. Foot broken. Similar to no.24.

26 (66824) NECK-AMPHORA. H.31.7. Vert. neck. Piriform body. Flaring foot. Thick wavy line at base of neck, with vert. rows of short wavy lines ab. Inverted rays on shoulder. Banding on belly. Rays at base. Foot painted over. R.-br. paint. Yellowish ground.

27 (66825) NECK-AMPHORA. H.(pres.)29. Mouth and top of neck missing. Similar to no.26, but without wavy line at base of neck.

28 (66828) CUP. H.7.3. D.14.8. Short vert. lip. Narrow foot with vert. edge; foot has flat bottom with central recess. Ext. painted r., g.-bl. on lower half. Reserved stripe at handle-level. Yellow ground.

*29 (66826) KRATER. H.26.1. Large stemmed foot. Row of large silhouette birds under lip. Banding covers rest. Clay and paint as no.24. FIG.296.

CORINTHIAN

*30 (66830) OLPE. H.28. Mended, with parts missing. 3 friezes of animals. FIG.297.

Chronology

24-25 For the shape: GROUP 10:*36.

29 Cf. Pottier i, pl.32, D92; Albizzati, pl.2.38.

Like the Red-on-white ware plates with similar decoration (GROUP 7:*22) these kraters occur over a long period and are not closely datable. For an early seventh-century example from the Tomba della Capanna: 'Caere', 353, fig.77.5.

30 Transitional, by the Painter of Vatican 73, for whose name-vase see Albizzati, pl.5 (confirmed by Amyx).

The material here belongs to the period of c.640-600.

Group 7 MONTE ABATONE 304 Cerveteri

Tomb with single chamber. The group includes a considerable amount of impasto and many fragments of coarse painted wares, which are not listed here. The numbering of the excavation notebook (which is given in brackets) is often confused. (Cerveteri store.)

BUCCHERO

1 (32) OINOCHOE. Type 3a. H.(pres.)22. Incompl. Tall neck with moulding at neck/shoulder junction. Protuberances on rim. Groups of inc. horiz. lines on body. G.-bl.

2 (33) OINOCHOE. Type 3a. Incompl. Similar in

shape to no.1. Zone of striations on body.

- *3 (31) OINOCHOE. Type 4c. H.22(h). Rest. Striations on shoulder. Bw., inc. animal frieze (FIG.413): goat; boar; hunter stabbing panther; horse; lion, with human leg in its mouth(?); floral ornaments. Ab. the horse an Etruscan dedicatory inscription (FIG.426.2), for which see *SE* 30 (1962), 299, no.23. Db1. inc. rays around base. Handle dec.: groups of 3 vert. closed fans supported by 3 lines. Clumsy inc. spiral on rotelle. Bl. Fair sh. Bonamici, pl.6. FIG.46.
- *4 (34) OINOCHOE. Type 4d. H.19.6(r). Top of handle and part of mouth missing. Horiz. closed fans on shoulder. Bw.: zone of striations enc. by 4 horiz. lines. Dark g. Very poor sh. FIG.47.
- 5 () JUG. Type 1b. Frags. only.
- 6 () CHALICE. Type 2d. Frags. only. 3 grvs. on lip. Diamond notches on carination. Dark g.-bl.
- 7 (8) CHALICE. Type 2d. H.c.13.5. In frags. 3 grvs. on lip. Plain carination. Grey bucchero.
- 8-10 () Three CHALICES. Type 3a. Frags. only. Low flaring foot. 3 grvs. on lip.
- 11-16 () Six KANTHAROI. Type 3e. Frags. only. Low flaring foot. One has 3 horiz. inc. lines bw. rim.
- *17 (41) KYATHOS. Type 1d. H.10.3. Most of handle missing. 2 horiz. inc. lines bw. rim. Bw.: row of horiz. closed fans and row of vert. closed fans, divided by 2 horiz. lines. Large arch/diamond notches on carination. Db1. inc. rays around base. Radiating grvs. in int. of bowl. FIG.185.
- *18 (45) CUP. Type 2b. H.5.2. D.12.9. One handle and most of foot missing. Encrusted. 2 horiz. lines bw. rim. 3 groups of lines further down. Dark g.-bl. Poor sh. FIG.216.
- 19-20 () Two CUPS. Probably Type 3b. Frags. only. Stemmed foot. Bowl of medium depth. Groups of horiz. lines on bowl.

COARSE WARE

- 21 (24) OINOCHOE. H.12. Bulbous body. Flat-bottomed. Very narrow tall neck, with trefoil mouth. Cylin. handle. Creamy clay.

RED-ON-WHITE WARE

- *22 () Several PLATES. Frags. only. Decorated with frieze of silhouette birds and banding. FIG.299.

PROTOCORINTHIAN

- *23 () SKYPHOS (kotyle-pyxis). Frags. only. 4 horiz. lines on lip. Groups of reversed sigmas at handle-level, bw. which are 3 horiz. lines. Lower part painted over unevenly. Light r. paint on creamy yellow ground. FIG. 298.

Chronology

- 22 These plates with silhouette birds cover a long period. (Also common are plates with decoration confined to banding and rows of dots.) There are several examples from the Tomba della Capanna ('Caere', 353, fig.77.1, 3) in a pre-bucchero context of the early seventh century. There are others from the main chamber of Tumulus 1 Tomb 2 (*op.cit.* 221, fig.11.2); and, from the right chamber of the same tomb, there are our GROUP 2:9-11. Much later is *SG* i.7, fig.6.7 (from Castellina Camerata Tomb 1), found together with material of the first half of the sixth century.
- 23 A similar, complete example is from Banditaccia Tomb 75 ('Caere', 487, fig.115.2), found together with Etrusco-Corinthian aryballoi of the second half of the seventh century.

This group is of the second half of the seventh century. None of the bucchero is very early, and most of it may belong to the last quarter of the century.

No.21 may perhaps be of Hellenistic or Roman date.

Group 8 MONTEROZZI CULTRERA 25 Tarquinia

Tomb with single chamber with two couches. This tomb-group is published in *NS* 1930, 136ff. See also Hencken, 394, fig.383. (Tarquinia store.)

BUCCHERO (*NS* 1930, 136ff., fig.23)

- *1 (C4) AMPHORA. Type 1a. H.21.7. On neck: row of closed vert. fans ab. row of open fans. Each row supported by 3 horiz. rouletted lines. On body: large dbl. spiral (with 10 conc. circles); ab. which a stylized bird, its body filled with rouletted lines. Multiple 'W's under handles. Vert. rouletted lines on handles. Bl. Poor sh. FIG.2.
- *2 (C5) AMPHORA. Type 1b. H.9.8. Spirals with 3 conc. circles. Quadruple 'W's under handles. 3-4 inc. vert. lines on handles. Bl. Poor sh. FIG.6.
- *3 (C1) OLPE. Type 1. H.29. Mended. Closed horiz. fans on shoulder. Open fans on belly; bw. which, group of carelessly inc. horiz. lines. Tall rays at base. Dark g.-bl. Poor sh. FIG.90.
- *4 (C3) OLPE. Type 1. H.26.2(r); 27.1(h). Mended. Worn. Broad sagging body. Rotelles. On shoulder: row of closed horiz. fans ab. row of open fans. On belly: zone of striations enc. by 2 grvs. Rays at base. Dark g.-bl. Poor sh. FIG.89.
- *5 (C2) OLPE. Type 1. H.22.2(r); 22.4(h). Short neck. Dec. as on no.3, except that rays are narrower. In addition: inc. multiple zigzag on handle. Bl. Poor sh. FIG.88.
- *6 (C9) CHALICE. Type 3a. H.7.7. D.13.6. Mended, with few restorations. Heavy. Low flaring foot. 3 grvs. on lip. G.-bl. No sh. FIG.146.
- *7 (C6) CHALICE. Type 4a. H.8. D.14. Broad low flaring foot. 4 grvs. on lip; ab. which, closed horiz. fans. Dark g.-bl. Poor sh. (now). FIG. 151.
- 8 (C7) CHALICE. Type 4a. H.7.3. D.(max.)13.2. Some restorations. Similar to no.7, but foot is narrower, and only 3 grvs. on lip. Dark g.-bl. Poor sh.
- 9 (C8) CHALICE. Type 4a. H.6.7. D.(max.)12.7. Similar to no.8.
- *10 (C14) KANTHAROS. Type 2. H.5.7(r); 8.1(h). D.10.2. G.-bl. Poor sh. FIG.160.
- *11 (C13) KANTHAROS. Type 3a. H.5(r); 7.4(h). D.10.5. Cylin. handles. G.-bl. Poor sh. FIG. 162.
- *12 (C12) CUP. Type 1b. H.(max.)6.3. D.11.5. Stands lopsided. 2 groups of inc. horiz. lines on bowl. Dark g.-bl. Poor sh. FIG.207.
- *13 (C10) CUP. Type 3b. H.5.3. D.13.9. Closed horiz. fans at handle-level. Bw., 3 groups of inc. horiz. lines. Bl. Poor sh. FIG.222.
- *14 (C11) CUP. Type 3c. H.(max.)4.5. D.12. Vert. shoulder. Handles rectangular in section. Closed horiz. fans at handle-level. Bw., 3 groups of horiz. lines. Dark g.-bl. Almost no sh. FIG.230.

RED WARE (*op.cit.* fig.21)

- 15 (C1) JAR. H.35. Handles at mid-belly. (Cf. FIG.404.)
- 16 (C2) JAR. H.25. Without handles. Body ribbed. (Cf. FIG.405.)

ETRUSCO-CORINTHIAN (*op.cit.* fig.22)

- 17 (B6) OINOCHOE. Now few frags. only. Twisted handle. Dec. (according to *NS*): reticulation on neck; frieze of fishes on shoulder; running cable on belly, enc. by 2 broad groups of bands. Base painted over. *Op.cit.* fig.22, top row, third from right.
- *18 (B7) OINOCHOE. H.29.7. On neck: row of large oblique 'S's enc. by banding. Inverted rays on shoulder. Bw.: groups of vert. wavy lines enc. by banding. R.-br. paint on light yellow-br. ground. FIG.300.

19 (B8) OINOCHOE. H.30.7. Rest. On neck: reversed Z-pattern, enc. by banding. Inverted rays on shoulder. Banding on rest of body. Clay and paint as for no.18.

20 (B9) OINOCHOE. H.29.5. On neck: reversed Z-pattern enc. by banding. On shoulder: 2 rows of rays, top row inverted. Banding on rest of body. R. paint on muddy yellow ground.

*21 (B10) OINOCHOE. H.22.6. Mouth broken. Similar to no.20, but with oblique 'S's on shoulder. FIG.301.

*22 (B11) SKYPHOS. H.12.5. D.17. Oblique 'S's at handle-level. Banding on lip and bw. handle-frieze. Rays at base. R.-br. paint on yellow-orange ground. FIG.302.

23-6 (B12-15) Four SKYPHOI. D.12-14. Thick clumsy banding.

*27 (B1) OLPE. H.27.8. On shoulder: 4 rows of inc. dbl. semicircles, at bottom of which groups of inc. tongues are suspended. White dot rosettes at top of shoulder and either side of handle. Banding on lower body. Rays at base. Paint: r.-br., dark r., white. FIG.303.

*28 (B2) OLPE. H.23.6. Neck painted r. Narrow tongues on shoulder and around base. Banding on body. FIG.305.

29-31 (B3-5) Three OLPAL. H.24-5. Similar to no.28.

32 (B18) ARYBALLOS. H.7.1. Ovoid. Handle missing. Banding on body and mouth. Rays at base.

PROTOCORINTHIAN (*op.cit.* fig.22)

*33 (B16) CUP. H.5.5. D.12. Rest. Thin-walled. Banding on lip. Broad painted zone on bowl; bw. which, 3 fine lines. Rays at base. R.-br. paint on yellow-orange ground. FIG.304.

34 (B17) CUP. In frags. Similar to no.33.

Chronology

17-21 These oinochoai are based on the EPC shape (Coldstream, pl.21,b). Another Tarquinia (Cultrera) group, Tomb 59 (*NS* 1930, 175ff., figs.57 and 58) also produced similar oinochoai in context with Etrusco-Corinthian olpai. Both groups are mentioned by Pallottino (*MA* 36 (1937), 218, n.6) as examples of the late survival of this type.

22 For the model, cf. *Perachora* ii, nos.929 and 931, pl.37. These are dated to the second half of the seventh century.

27 Cf. *BSR* 29 (1961), pl.30 (sporadic find from Veii). This squat type of olpe, and the distinctive decorative scheme of shoulder-panel surrounded by white dot rosettes, is used by the Castellani Painter (Mingazzini, 121ff., no.345, pl.22; Szilágyi, *SE* 26 (1958), 274), who was active in the last quarter of the seventh century.

33 Cf. *NC*, fig.9,b; *Corinth* vii.I, nos.138 and 152. Payne (*NC*, 296) remarks that this type of cup is found not infrequently in graves with EC material.

No.27 cannot be any earlier than the last quarter of the seventh century. The oinochoai nos.17-21 could be considerably earlier, but need not be. This would not be the only instance of their occurring in so late a context (see above). There is much here that probably belongs to the last quarter of the seventh century. But Gjerstad may be right in assigning nos.7-9, 12 (bucchero), 23-6, 28-31 (Etrusco-Corinthian) to a later burial in the sixth century (*OpRom* 5 (1965), 52).

Group 9 MONTE ABATONE 298 Cerveteri

Tomb with single chamber and loculus on left. Numbers in parentheses are those of the Villa Giulia list. (Cerveteri store.)

BUCCHERO

- 1 (8) AMPHORA. Type 1a. H.20.8. Fairly tall body; rather short neck. On each side of body a dbl. spiral, with open vert. fan ab. Spirals have 9 conc. circles. Multiple 'W's under handles. Handles striated. Bl. Good sh.
- 2 (16) KOTYLE. Type c. H.8.8. D.9.4. Handles missing. Two inc. lines bw. rim. Closed horiz. fans at handle-level. The rest striated. Encrusted. Bl.
- 3 (17) KOTYLE. Type c. H.8.3. D.9. In pieces. Similar to no.2, but with three inc. lines bw. rim, and with group of inc. lines between fans and striations. Bl. Good sh.
- 4 (18) KOTYLE. Type c. H.7.2. D.8.3. Rather broad. Two inc. lines bw. rim. Closed horiz. fans at handle-level. Encrusted. Bl.
- 5 (19) KOTYLE. Type c. H.6.6. D.7.4. Similar to no.4.
- *6 (11) CHALICE. Type 2b. H.11.4. D.15. Part of foot missing. Ringless stemmed foot. Ribbed bowl. 6 grvs. on lip. Fine fabric. Bl. Good sh. FIG.134.
- *7 (9) CHALICE. Type 2d. H.12.4. D.11.5. Much of foot missing. 3 grvs. on lip; open fans ab. Diamond notches on carination. Single grv. on int. of bowl. Fine fabric. Bl. Good sh. FIG. 140.
- 8 (10) CHALICE. Type 2d. H.13.7. D.14.6. Open fans on lip, ab. 4 grvs. Diamond notches on carination. Fine fabric. Bl. Good sh.
- 9 (12) CHALICE. Type 2d. H.c.14.5. D.15.5. 3 grvs. on lip. Diamond notches on carination. Encrusted. Dark g.-bl.
- 10 (14) KANTHAROS. Type 3a. H.5.3(r); 8.3(h). D.11.1. Short ribbon handles. Dark g.-bl. Good sh.
- 11 (13) KANTHAROS. Type 3e. H.7.2(r); 11.8(h). D.11.8. Low foot. Arched notches on carination. Encrusted. Bl.
- 12 (15) Miniature KYATHOS. Type 1e. H.2(r); 4.4 (h). D.5.3. Small low foot. Clear carination. Grey bucchero.
- *13 (6) LID. D.22.5. Raised ring at centre for attachment of handle. At circumference, row of stamped circles. Ab. this, band of diagonal rouletted lines enc. by 2 grvs. Rest of surface ribbed. Around central ring, row of stamped rosettes (8-pointed, within circle). Dark g.-bl. Fair sh. FIG.307.
- *14 (7) HANDLE. H.8.7. To fit lid, no.13(?). 4 volute-arms spring from hollow cylin. stem. Upper surface of arms concave; ends pointed. In middle rises 4-sided pyramid surmounted by button. 2 vert. rouletted lines on each side of pyramid. Lines of rouletting also radiate from centre of flat top of button. Dark g.-bl. Good sh. For this and no.13 cf. Pareti, no.405, pl.56. FIG.306.

IMPASTO

- 15-33 (20-38) 19 BOBBINS. Length 4.8-7. Greyish impasto. Cf. GROUP 5:8.

ETRUSCO-CORINTHIAN

- 34 (1) ARYBALLOS. H.7.5. Ovoid-piriform. Fine lines and banding. Br. and dilute br. paint. Pink-buff clay.
- 35 (2) ARYBALLOS. H.(pres.)6. In frags.: neck and mouth missing. Similar to no.34.
- 36 (3) ARYBALLOS. H.(pres.)5.5. Piriform. Neck and mouth missing. Banding. Orange-r. paint. Buff clay.

- 37 (5) ARYBALLOS. Stumpy tapering body with angular shoulder and flat bottom. Buff clay.
- 38 (4) ARYBALLOS. H.6.3. Round; footed. Tongues on shoulder; groups of tongues around base. Banding on body. R. and br. paint. Muddy buff clay.

Chronology

The material here is probably of the last quarter

of the seventh century. The prototypes for nos. 34-5 and 38 can be dated to around the middle, and to the last quarter of the seventh century respectively. The copies may be considerably later. The bucchero does not appear to be in its earliest stage. But other contexts show that two of the items (nos.1 and 10) are no longer produced by the end of the century.

Group 10 *BUFOLEARECCIA* 86 *CENTRAL CHAMBER Cerveteri*

In parentheses are the Villa Giulia inventory numbers. (Cerveteri museum.)

BUCCHERO

- *1 (66790) AMPHORA. Type 1b. H.12.1. Rest. Db1. spirals. Inc. multiple 'W's under handles. Bl. Fair sh. FIG.7.
- *2 (66782) OINOCHOE. Type 3a. H.29.8(r); 29.9(h). Inc. zigzag on shoulder, bw. which a zone of striations enc. by grvs. Another pair of grvs. lower down. 3 inc. vert. lines on either side of handle. Bl. Fair sh. FIG.29.
- *3 (66783) OINOCHOE. Type 3a. H.21.7(r). Top of handle rest. Striations on shoulder between 2 pairs of grvs. 2 vert. lines on either side of handle. Bl. Fair sh. FIG.30.
- *4 (66785) OINOCHOE. Type 3a. H.20.4(r). Handle and part of mouth rest. Bl. Fair sh. FIG.31.
- 5 (66784) OINOCHOE. Type 3a. H.(max.)19.8. Similar in shape to no.4. 3 groups of inc. lines on body. Bl. Fair sh.
- 6 (66786) OINOCHOE. Type 3a(?). Frags. Db1. handle. Bl.
- *7 (66789) OINOCHOE. Type 3b. H.(est.)c.18. Large part of neck and mouth missing. Closed horiz. fans on shoulder. Bw.: broad zone of striations enc. by horiz. lines. On handle: inverted dot-

ted 'V's framed by vert. line at either side. Bl. Fair sh. FIG.36.

- *8 (66788) OINOCHOE. Type 4d. H.20.1(r); 22.2(h). Band of striations bw. shoulder enc. by grvs. Another pair of grvs. further down. 2 pairs of inc. vert. lines on handle. Bl. Good sh. FIG.48.
- 9 (66787) OINOCHOE. Type 4d. H.19(r); 22.5(h). Rest. Similar to no.8, but ribbon handle narrower and taller.
- *10 (66791) JUG. Type 1a. H.13.3(r); 16.1(h). 3 grvs. on neck, with closed horiz. fans ab. Dark g.-bl. Poor sh. FIG.97.
- *11 (66794) JUG. Type 1b. H.9.8(r). Most of handle missing. 3 grvs. on neck. Dark g.-bl. Poor sh. FIG.100.
- 12 (66793) JUG. Type 1b. H.10.8(r); 14.7(h). Rather broader than no.11. 3 grvs. on neck. Dark g.-bl. Poor sh.
- 13 (66792) JUG. Type 1b. Frags. 3 grvs. on neck. Dark g.-bl.
- 14 (66806) KOTYLE. Type c. H.8. D.8.6. One handle missing. Rather clumsily made; stands lopsided. Flat base. 4 inc. lines bw. rim. Closed horiz. fans at handle-level. Bl. Fair sh.
- *15 (66805) KOTYLE. Type c. H.11. D.11.8. 3 inc. lines bw. rim. Closed horiz. fans at handle-

- level. Bw.: group of inc. lines ab. broad zone of striations. Bl. Good sh. FIG.122.
- *16 (66795) CHALICE. Type 2d. H.(max.)16.2. D.(max.)15.3. Rest. 3 grvs. on lip. Diamond notches on carination. G.-bl. Poor sh. FIG.136.
- 17 (66796) CHALICE. Type 2d. H.16.3. D.(max.)15.2. Rest. Similar to no.16.
- 18 (66797) CHALICE. Type 2d. H.16.3. D.16.4. Rest. Similar to no.16.
- *19 (66798) CHALICE. Type 3a. H.8.4. D.13.8. Low foot. 3 grvs. on lip. Bl. Fair sh. FIG.145.
- 20 (66799) CHALICE. Type 3a. H.8.7. D.14.1. Rest. Similar to no.19.
- *21 (66804) KANTHAROS. Type 3a. H.4.6(r); 7.2(h). D.11. One handle discoloured by lump of iron which is still attached to it. Bl. Fair sh. FIG.161.
- *22 (66802) KANTHAROS. Type 3e. H.6.8(r); 11.2(h). D.11.1. One handle and part of lip rest. Low foot. Diamond notches on carination. Dark g.-bl. Poor sh. FIG.166.
- 23 (66803) KANTHAROS. Type 3e. H.7.1(r). D.11.7. Both handles missing. Low foot, rather wide at junction with bowl. Arched notches on carination. Bl. Fair sh.
- *24 (66800) KYATHOS. Type 4a. H.8.7(r); 16.3(h). D.14.8. Biforal handle with angular crest. Ring foot. 2 pairs of grvs. on bowl. Bl. Fair sh. FIG.199.
- 25 (66801) KYATHOS. Type 4a. H.6.8(r); 13.2(h). D.13.3. Biforal handle with plain crest. Low concave foot. Two pairs of inc. lines on bowl. Bl. Fair sh.
- *26 (66807) CUP. Type 3b. H.6.2. D.(max.)11.3. Shape distorted; line of circumference of rim virtually oval. Narrow frieze of vert. inc. lines on bowl, enc. by horiz. lines. 3 grvs. ab. stem. G.-bl. Poor sh. FIG.219.

IMPASTO

- 27 (66770) OINOCHOE. H.(pres.)30. Top missing.

- Broad piriform body. Small flat base. Cylin. handle. Heavy fabric. R.
- 28 (66773) BOWL. D.22.5. Shallow, with concave base. Coarse fabric. Light br.

COARSE WARE

- 29 (66774) PLATE. D.24. Rest. and incompl. Rim made of 2 coils of clay. 2 vestigial handles on rim. Orange-pink.
- 30 (66775) PLATE. D.20.8. Similar to no.29.

COARSE PAINTED WARE

- 31 (66771) KRATER. H.21. Large stemmed foot. Decorated with banding, zones of reticulation, and rows of rays. Oblique strokes on lip. Banding on int. R. paint on br.-bl. ground. For the shape cf. GROUP 6:*29.

PAINTED SARCOPHAGUS

- 32 (66768) Length 43.5. Gabled lid with acroteria in form of Phoenician palmette along top. 4 short legs. Figure dec. on sides and lid includes 2 boxers, boars, dbl.-bodied and single-bodied quadrupeds, and other animals. Very worn. White and bl. paint on r. ground. Cf. Lerici, 33, for the shape.

RED WARE

- 33-4 (66766-7) Two PITHOI. H.c.74. Shoulder forms broad low ridge. Body ribbed. (Cf. FIG. 406.)
- 35 (66769) JAR. H.34. Flaring foot; flaring mouth. Shoulder forms broad low ridge. Body ribbed.

ETRUSCO-CORINTHIAN

- *36 (66772) NECK-AMPHORA. H.60.1. Much rest.

Surface very worn. Echinus mouth; short, rather narrow neck; ovoid body tapering to conical foot. Body covered with scales and dbl. guilloche drawn with compass. Bw. shoulder, a frieze with animals, including panther, sphinx. Tongues on and ab. foot. FIG.308.

- 37 (66781) ARYBALLOS. H.9. Piriform. Tongues on mouth, shoulder and around base. Bw. shoulder, frieze of silhouette dogs. Banding on middle of body. Neat work. R.-br. paint on light br. ground.
- 38 (66780) ARYBALLOS. H.10. Piriform. Handle rest. Tongues on mouth, shoulder and around base. Banding on body. R. and br. paint on buff ground.
- 39 (66776) ARYBALLOS. H.(rest.)7.8. Round-bodied. Neck and mouth rest. Tongues on shoulder. Banding on body, with groups of tongues interspersed. Yellow-pink clay.
- 40 (66778) ARYBALLOS. H.8. Round-bodied. Near the bottom, the profile turns sharply inwards to narrow flat base. Tongues on mouth, and 2

rows of tongues on shoulder. Banding on body. Pairs of tongues around base. R.-br. paint on pink-br. ground.

- 41 (66777) ARYBALLOS. H.8.3. Sagging profile, with ridge at shoulder and at mid-body. Dec. as for no.39.
- 42 (66779) ALABASTRON. H.(pres.)7. Mouth and handle missing. Narrow tongues on shoulder. Bw., alternate r. and br. bands. Neat work. Yellow clay.

Chronology

36 This form of neck-amphora is popular with a group of Etrusco-Corinthian vase-painters working in close proximity to the Bearded Sphinx Painter. For a list see Brown, 55. Cf. Pottier ii, pl.55, E748, which has similar decorative elements. Probably last quarter of the seventh century.

No.36 gives the best indication of the date of this group: last quarter of the seventh century.

Group 11 MONTE ABATONE 300 *Cerveteri*

Tomb with single chamber. Numbers in parentheses are those of the Villa Giulia list. (Cerveteri store.)

BUCCHERO

- *1 (8) AMPHORA. Type 1b. H.12.2. Most of one handle and part of neck and mouth missing. Ab. the spirals a stylized bird, its body filled with dots. Vert. lines on handles. Bl. Fair sh. FIG.5.
- *2 (7) OINOCHOE. Type 4c. H.19.4(r); 21.5(h). Moulding at junction of neck and shoulder. Horiz. ridge on shoulder; bw. which a zone of striations, with group of horiz. lines bw. On

lower body 2 groups of horiz. lines, between which a zone of striations broken by metopes containing large dbl. inc. cross. For inc. dec. on handle, see fig. Bl. Fair sh. FIG.45.

- 3 (9) KANTHAROS. Type 3e. H.7.3(r); 11(h). Low foot. Arched notches on carination. Bl. Poor sh.
- *4 (10) KANTHAROS. Type 6. H.8.8(r); 13.4(h). Small diamond notches on carination. Bl. Fair sh. FIG.181.
- *5 (11) CUP. Type 1c. H.6.2. D.10.5. Handles incomplete, and parts of lip and bowl missing. Closed horiz. fans at handle-level. Bw., 3 groups of horiz. lines. Bl. Fair sh. FIG.208.

IMPASTO

- 6 (6) JUG. H.6.5(r); 8.9(h). Flat base. Articulated concave neck. Elevated biforal handle. Encrusted. Dark r.-br.

COARSE WARE

- 7 (1) JAR. H.15.2. Broad-shouldered, tapering to low flat foot. Vert. lip. 2 U-handles on shoulder. Rather encrusted. Light yellow, gritty clay.

ETRUSCO-CORINTHIAN

- *8 (2) OLPE. Few frags. only. Very worn. Friezes of animals: deer, lions, panther. Dot rosettes. Rays at base. Fairly light r. paint used. White for dot rosette on neck. Dirty buff clay. FIG.309.

Group 12 MONTE ABATONE 118 Cerveteri

Tomb with single chamber. Numbers in parentheses are those of the Villa Giulia list. (Cerveteri museum.)

BUCCHERO

- *1 (11) KANTHAROS. Type 3d. H.20.1(r); 30.8(h). D.27.9. Rest. Frieze of metopes at top of lip: triple crosses alternate with 5 vert. wavy lines. Metopes separated by 3 vert. lines. The frieze delimited ab. by 2 horiz. lines, bw. by 2 grvs. Bw. this an animal frieze (FIG.408): lion, sphinx, lion (?), deer. G.-bl. Fair sh. Bonamici, no.8. FIG.165.
- 2 (8) KANTHAROS. Type 3e. H.7(r). D.12.5. Both handles missing. Low/medium foot. Diamond notches on carination. G.-bl.
- 3 (10) CUP. Type 1c. H.5.4. D.11. Handles and

- 9 (3) ALABASTRON. H.9.3. 2 grvs. on neck. Banding on mouth. Tongues on shoulder. Alternate r. and br. bands on body. Pink-buff clay.
- 10 (4) ALABASTRON. H.(pres.)7.7. Neck and mouth missing. On shoulder, tongues. On body, 5 rows of dots enc. by bands. Pink-buff clay.
- 11 (5) ALABASTRON. H.5.8. Moulding on neck. On mouth, banding. On shoulder, tongues. On body, 2 single rows of dots between bands. Pink-buff clay.

Chronology

- 8 Dot-rosette Group. For list see Brown, 53. Probably last quarter of the seventh century. The probable date of this group is the last quarter of the seventh century, though the alabastra (nos.9-11) are all types which last well into the first half of the sixth century.

part of lip rest. Shallow bowl with straight sides. Substantial conical foot. Dark g.-bl. Fair sh.

- 4 (9) CUP. Type 1c. H.5.2. D.12.6. Fairly similar to no.3, but shallower, and with lower foot.

IMPASTO

- 5 (1) CHALICE. H.13. D.15.5. Tall foot. 2 grvs. on lip. Dirty r.-br. Cf. GROUP 6:*12.
- 6 (7) BEAD. Length 1.2. Incompl. Grooved. R.-br.

PLAIN WHITE WARE

- 7 (3) GOBLET. H.11. Broad fillet foot, with tall cylin. stem with single ring. Everted horiz. lip.

ETRUSCO-CORINTHIAN

- 8 (2) NECK-AMPHORA. H.43.5. Rest. Rows of inc. semicircles on shoulder. Bw.: animal frieze (deer and lions) enc. ab. and bw. by guilloche. More rows of inc. semicircles further down. Long tongues on conical foot, alternately painted and reserved. Almost all paint has worn off. Yellow-br. clay.
- 9 (6) ARYBALLOS. H.(pres.)6.1. Rounded profile broken by emphatic grv. bw. shoulder. Neck and mouth missing. Tongues on shoulder. Banding on

body. Reddish paint on yellow-br. ground.

10-13 (4-5) Four ALABAstra. H.6.7-7.5. Bulge bw. neck. Conical body; near the bottom, the profile turns sharply inwards to narrow base. Tongues on bulge. Banding on body. Yellow-br. clay. (For the shape: Bartoloni, pl.112d.)

Chronology

- 8 See GROUP 10:*36. Last quarter of the seventh century.

Group 13 MONTE ABATONE 117 Cerveteri

Tomb with single chamber. Numbers in parentheses are those of the Villa Giulia list. (Cerveteri museum.)

BUCCHERO

- *1 (8) AMPHORA. Type 1d. H.22. Striated zone on body. Rays at base. Bl. Fair sh. FIG.14.
- *2 (7) AMPHORA. Type 1e. H.36.6. Heavily rest. Dedicatory Etruscan inscription on neck (FIG. 426.1), for which see *SE* 30 (1962), 295f., and pl.22.3. Closed horiz. fans at base of neck. Zone of striations on shoulder. Inc. animal frieze on body (FIG.414): goat, chewing stemmed palmette; deer; sphinx; goat; horse. This frieze enc. by 2 horiz. ridges with diamond notches. Bw., zone of striations with 3 horiz. grvs. bw. Rays at base. Openwork dec. on handles: 2 winged human figures separated by geometric/floral ornament (FIG.424). Bl. Fair sh. Bonamici, no.12, pl.7. FIG.19.
- *3 (36) OINOCHOE. Type 3d. H.30.3. Rest. Small rotelles. Triple moulding bw. rim. Closed horiz. fans on shoulder, bw. which a zone of striations. Tall triple rays at base. Closed vert. fans on handle. Dark g.-bl. Poor sh.

FIG.39.

- *4 (10) OINOCHOE. Type 4d. H.25.8(r); 31.9(h). Rest. Rotelles. Profile slightly concave ab. foot. Open fans on shoulder. Bw.: narrow zone of striations enc. by 4 horiz. grvs. 2 more grvs. further down. Very tall rays at base. Bl. Fair sh. FIG.49.
- 5 (9) OINOCHOE. Type 4d. H.25(r); 30.8(h). Rest. Similar to no.4.
- *6 (25) KOTYLE. Type c. H.12. D.12.8. Rest. 2 inc. lines bw. rim. Body has zone of striations enc. by 4 horiz. grvs. Bl. Fair/good sh. FIG.123.
- *7 (26) KOTYLE. Type c. H.11.5. D.11.6. 2 inc. lines bw. rim. Closed horiz. fans at handle-level. Bw. handles: 9 horiz. inc. lines. Tall rays at base. Dark g.-bl. Poor sh. FIG.124.
- *8 (27) KOTYLE. Type d. H.11. D.10.6. Rest. 3 inc. lines bw. rim. Single horiz. grv. bw. handle-level, which gives the profile a dbl. curve. Bw.: 9 horiz. inc. lines. Rays at base. Bl. Fair/good sh. FIG.127.
- 9 (28) KOTYLE. Type d. H.11. D.10.7. Rest. Similar to no.8.
- 10 (37) KOTYLE. Type d. Frags. only. Similar to no.8.

- *11 (11) CHALICE. Type 2c. H.16.6. D.15.5. 2 rings on stem. 3 grvs. on lip. Arch/diamond notches on carination. Dark g.-bl. Poor sh. FIG.135.
- *12 (12) CHALICE. Type 2d. H.16.6. D.15.8. 3 grvs. on lip, ab. which a row of open fans. Arch/diamond notches on carination. 2 shallow grvs. on bowl. Dark g.-bl. Very poor sh. FIG.137.
- 13 (13) CHALICE. Type 2d. H.16.6. D.15.8. 3 grvs. on lip. Plain carination. Dark g.-bl. Poor sh.
- 14 (14) CHALICE. Type 2d. H.16.2. D.15.9. Lip partly rest. Similar to no.13.
- 15 (15) CHALICE. Type 2d. H.16. D.15.8. Similar to no.13.
- *16 (16) KYATHOS. Type 4b. H.14.5(r); 18.2(h). D. 13.9. Rest. Surface worn. Crested handle surmounted by button. 3 single shallow grvs. on bowl. Dark g.-bl. FIG.200.
- *17 (24) CUP. Type 1c. H.6.5. D.12.2. One handle rest. 2 groups of inc. horiz. lines on bowl. One horiz. line on int. of lip. Bl. Poor/fair sh. FIG.209.
- *18 (20) CUP. Type 3b. H.8.9. D.14.5. 2 groups of inc. horiz. lines on bowl. Bl. Fair sh. FIG. 220.
- 19 (21) CUP. Type 3b. H.8.3. D.14.5. Similar to no.18, but rather lower.
- 20 (22) CUP. Type 3b. H.6.8. D.12.2. Lip partly rest. Shape similar to no.18, but lip taller. 3 groups of heavy inc. horiz. lines on body. Dark g.-bl. Fair sh.
- *21 (18) CUP. Type 3b. H.7. D.15.7. Rest.: parts of lip, shoulder and foot. Handles squared in section. 8 heavy inc. horiz. lines bw. handles. 2 lightly inc. lines ab. stem. Dark g.-bl. FIG.228.
- 22 (19) CUP. Type 3b. H.5.5. D.12.4. Handles missing. Shape rather similar to no.20, but foot lower. 2 horiz. grvs. on bowl. Bl. Fair sh.
- *23 (23) CUP. Type 3b. H.5.6. D.11.9. 3 pairs of heavy inc. horiz. lines on bowl. Bl. Fair sh. FIG.227.
- *24 (17) CUP. Type 3c. H.9. D.16. Vert. shoulder. Handles squared in section. 2 groups of horiz. lines on bowl. Dark g.-bl. Poor sh. FIG.233.
- *25 (39) CUP. Type 4a. D.11. Incompl. Encrusted. Carination with diamond notches. Omphalos in centre of int. 2 groups of horiz. lines on bowl. G.-bl. FIG.234.
- 26 (38) Several CUPS. Small frags. only.
- *27 (40) JAR. H.9.9. Missing: most of handles; parts of lip and shoulder. Broadest bw. shoulder. Short vert. lip. Low concave base. Originally 2 ribbon (?) handles on shoulder. Only bottom of one remains, with 2 circular holes drilled in it. 3 single horiz. grvs. on body. Dark g.-bl. Poor sh. FIG.310.

ETRUSCO-CORINTHIAN

- *28 (1) OLPE. Middle of body missing. Surface very worn. Dec.: neck painted r.-br.; one white dot rosette visible. On shoulder: animal frieze, with lion and deer. Bw.: frieze of dbl. semicircles with purple centres, inc. on dark br. ground. Bw.: animal frieze, with deer and other animals. Another zone of inc. semicircles near bottom. Rays at base. Animal friezes have dot rosette filling. Purple and dark br. paint used. FIG.311.
- 29 (2) ALABASTRON. H.8. Db1. moulding on neck. Narrow tongues on shoulder. Banding on body. purple and br. paint.
- 30 (3) ALABASTRON. H.8. Similar to no.29.
- 31 (4) ALABASTRON. Frags. only. Similar to no.29.
- 32 (5) ARYBALLOS. H.10.5. Piriform. Narrow tongues on shoulder. Banding on body and mouth.

CORINTHIAN

- 33 ARYBALLOS. Round. Very incompl. Floral ornament, including palmettes. On base: rosette. Creamy yellow clay.

- *34 (6) ALABASTRON. H.8. Neck and mouth rest. Swan with outstretched wings. Filling of inc. rosettes and amorphous blobs. On base: 9-leaf rosette. FIG.312.
- 35 (34) ALABASTRON. Frags. only. Winged animal and large rosettes. Creamy yellow clay.
- 36 (35) ALABASTRON. Frag. with rosette on base.

EAST GREEK (RHODIAN?)

- *37 (29) CUP. H.8.4. D.12.5. Rest. Deep bowl. Small conical foot. Painted bl., except for yellow-pink band at handle-level. FIG.313.
- 38 (30) CUP. H.7. D.11.3. Rest. Similar in shape to no.37. Reserved band at handle-level. Purple stripe on lip and bw. handles, and at those same two levels in int.
- 39-40 (31-2) Two CUPS. Frags. only. Similar in shape to no.37.

Group 14 MONTE ABATONE 384 *Cerveteri*

Tomb with two chambers. Numbers in parentheses are those of the Villa Giulia list. (Cerveteri museum.)

BUCCHERO

- *1 (19) OINOCHOE. Type 3a. H.21.6. Part of mouth and neck rest. 3 groups of inc. horiz. lines on body. Bl. Fair sh. FIG.32.
- 2 (18) OINOCHOE. Type 3a. H.28.8. Fairly similar to no.1, but rather broader and with more emphatic shoulder. 2 groups of inc. horiz. lines on body. Dark g.-bl. Poor sh.
- *3 (22) OINOCHOE. Type 5. H.21.2(r); 25.8(h). One rotelle missing. Single grv. on neck. 4 single grvs. on body. Dark g.-bl. Fair sh. FIG.53.
- *4 (21) OINOCHOE. Type 7b. H.22.3. 2 single lines roughly inc. on body. G.-bl. Poor sh. FIG.65.

Chronology

- 28 By Bearded Sphinx Painter (Zevi, *SE* 37 (1969), 56, no.36). For similar scale-pattern cf. Mingazzini, pl.24, 4-5. Probably last quarter of the seventh century.
- 34 Cf. *Délos* x, pl.29, no.388 (for subject) and no.410 (for style). 'Well advanced EC, bordering on MC' (Amyx).
- 37-40 Villard/Vallet's Type A1 (*MEFR* 67 (1955), 15ff.). With simplified decoration, as RG, pl.1.4. Date 640/30-600.
- The group belongs to the period of the last quarter of the seventh century and the first years of the sixth.

- *5 (20) OINOCHOE. Type 7b. H.17. Similar to no.4, but rather less broad. FIG.66.
- *6 (24) JUG. Type 1b. H.12.7(r); 15.4(h). Mended. Dark g. Very poor sh. FIG.101.
- 7 (23) JUG. Type 1b. H.12.7(r). Most of handle missing. Similar to no.6, but mouth more flaring.
- 8 (27) CHALICE. Type 2d. H.15.6. D.16.7. 3 grvs. on lip. Diamond notches on carination. Bl. Fair sh.
- 9 (28) CHALICE. Type 3a. H.8.3. D.13.8. Low flaring foot. Dark g. Very poor sh.
- *10 (29) CHALICE. Type 3a. H.8.7. D.14.3. Medium flaring foot. Dark g. Very poor sh. FIG.147.
- *11 (36) KANTHAROS. Type 3e. H.6.8(r); 10.7(h). D.11.5. Half of one handle rest. Medium flaring foot. Arch/diamond notches on carination. Dark g. No sh. FIG.167.
- 12 (32) KANTHAROS. Type 3e. H.6.5(r); 10.8(h).

D.11.6. Part of foot rest. Low flaring foot. Arched notches on carination. G.-bl. Very poor sh.

13 (33) KANTHAROS. Type 3e. H.7.3(r); 11.5(h).

D.11.6. Similar to no.12, but has diamond notches.

14 (37) KANTHAROS. Type 3e. H.7.4(r); 11.9(h).

D.11.6. Medium flaring foot. 2 inc. horiz. lines bw. rim. Arched notches on carination.

*15 (34) KANTHAROS. Type 3e. H.9.2(r); 14.7(h).

D.15.3. Medium flaring foot. 2 inc. horiz. lines bw. rim. Arched notches on carination. Dark g.-bl. Poor sh. FIG.168.

16 (35) KANTHAROS. Type 3e. H.9.2(r); 14.2(h).

D.14.9. Low flaring foot. Small diamond notches on carination. G.-bl. No sh.

*17 (31) KANTHAROS. Type 3g. H.9.1(r); 16.8(h).

D.11.6. Part of one handle rest. 2 inc. horiz. lines bw. rim. Small hooked notches on carination. Dark g. Very poor sh. FIG.174.

18 (30) KANTHAROS. Type 3g. H.9(r); 16.3(h). D.

12.9. One handle and part of foot rest. Similar to no.17, with addition of 2 groups of inc. horiz. lines on bowl.

*19 (26) KYATHOS. Type 1d. H.7.8(r); 14.4(h). D.

15.2. Surface worn. One rough grv. on lip. Dark g.-bl. Very poor sh. FIG.186.

*20 (25) Miniature KYATHOS. Type 1e. H.2.1(r);

4.8(h). D.5.3. Clumsily made, and unevenly fired. The handle-strut is simply a small ball of clay. G.-bl. No sh. FIG.189.

*21 (38) CUP. Type 3b. H.7.9. D.16.3. 2 groups

of inc. lines on bowl. Dark g.-bl. Very poor sh. FIG.229.

IMPASTO

22 (7) PLATE. H.25.5. Protuberance at centre.

Lip has pair of suspension (?) holes. R.

COARSE PAINTED WARE

23 (11) CUP. H.5.2. D.11.5. Curving bowl, without lip. Thick band around middle of bowl.

Bw.: row of large dots enc. by pairs of lines. Dark br. paint on yellow ground.

24 (12) GOBLET. H.6.9. Rim internally and externally thickened. Torus foot with plain stem.

Banding on rim and top of bowl, and on stem and upper surface of foot. Inside painted over. Cream clay.

RED WARE

25-30 (1-6) Six JARS. H.34-7. U-handles at mid-belly. (Cf. FIG.404.)

RED-ON-WHITE WARE

31 (10) JAR. Two-handled. On each side at handle-level a bird, in outline, its body filled with dots. To each side of bird, 3 vert. lines. Bw., banding.

ETRUSCO-CORINTHIAN

32 (8) NECK-AMPHORA. H.48.3. Ovoid body, tapering to flat base. Ribbon handles from shoulder to mouth. 2 grazing deer cover most of body, inc. on br.-bl. ground. One has between its legs a fawn; between the legs of the other, a flying bird. The legs of the deer are alternately white and r.

33 (9) NECK-AMPHORA. H.c.48.3. Similar shape and style of drawing to no.32. 2 stags, swan.

34 (17) ARYBALLOS. H.11.3. Piriform. Tongues on shoulder and mouth. Broad zone of dbl. inc. semicircles on body, enc. by lines. Groups of tongues around base. R. paint on pink ground. (Cf. SH, pl.28, no.692.)

35 (16) ARYBALLOS. H.10.1. Piriform. Tongues on shoulder and mouth. Herring-bone pattern on

- body, enc. by bands. R.-br. paint on orange ground. (Cf. SH, pl.28, no.676.)
- 36 (13) ARYBALLOS. H.(pres.)4.7. Round; footed. Mouth and neck missing. Dec. similar to no.35. R.paint on pink ground.
- 37 (14) ARYBALLOS. H.7.5. Round. Tongues on shoulder. Banding on body and mouth. Dark br. paint on yellow-br. ground.
- 38 (15) ALABASTRON. H.13.5. Tongues on shoulder. On body, 6 rows of dots enc. by bands. R.-br. paint on cream ground. (Cf. GROUP 22:28.)

Group 15 MONTE ABATONE 100 *Cerveteri*

Single chamber tomb with loculus. The material is in the Cerveteri store. Numbers in parentheses are those of the excavation notebook (some of which are confused).

BUCCHERO

- *1 (18) AMPHORA. Type 1d. H.18.4. One handle and part of mouth missing. Encrustations. Broad zone of striations on body, enc. by horiz. lines. Bl. Poor sh. FIG.16.
- 2 (10) OINOCHOE. Type 3a. H.27.5. Handle missing. Tall cylin. neck. Closed horiz. fans on shoulder. Roughly inc. horiz. lines on body (2-1-2). G.-bl. Without sh.
- 3 (11) OINOCHOE. Type 3a. Only neck, mouth, part of shoulder extant. Moulding at neck/shoulder junction. Zone of striations on shoulder enc. by 4 horiz. grvs. Bl. Fair sh.
- *4 (17) JUG. Type 1a. H.16.6(r). Missing: top of handle; part of rim. 3 grvs. on neck. 2 groups of inc. horiz. lines on body. G.-bl. Without sh. FIG.98.
- 5 (16) JUG. Type 1a. H.15.5(r); 18.1(h). Encrusted. Shape similar to no.4, but a little narrower. 3 grvs. on neck. One roughly inc. horiz. line bw. shoulder. G.-bl. Without sh.

Chronology

- 32-3 Listed and illustrated in *WZUR* 1967, 550, nos.3-4, pl.103. Szilágyi attributes both to the Monte Abatone Painter, whose activity he dates to c.610-590.
- None of the smaller Etrusco-Corinthian pots (nos. 34-8) copies anything that is later than EC, and a date of c.610-590 is suggested for the group as a whole.

- *6 (15) JUG. Type 1b. H.11.9(r); 14.2(h). Small hole in neck. Dark g.-bl. Without sh. FIG.102.
- *7 (26) KOTYLE. Type c. H.7.6. D.8.2. 2 groups of inc. horiz. lines. Bl., with discolorations. Without sh. FIG.125.
- 8 (12) CHALICE. Type 2d. H.(max.)17.2. D.16.3. Part of foot missing. Worn and discoloured. 3 grvs. on lip. Diamond notches on carination. Dark g.-bl. No sh.
- 9 (13) CHALICE. Type 2d. H.(max.)15.9. D.16.4. Part of foot missing. Similar to no.8.
- 10 (14) CHALICE. Type 2d. H.14.8. D.16.1. Part of lip missing. Similar to no.8.
- 11 (21) CHALICE. Type 3a. H.8.8. D.13.6. Discoloured. Rather heavy. Flaring foot. 3 grvs. on lip. G.-bl. No sh.
- 12 (19) KANTHAROS. Type 3e. H.8.7(r); 12.5(h). One handle and part of lip missing. Low stemmed foot. 2 inc. horiz. lines bw. rim; single inc. line ab. carination. Small diamond notches on carination. Dark g.-bl. Poor sh.
- 13 (23) KANTHAROS. Type 3e. H.6.5(r); 10(h). One handle missing. Low stemmed foot. 2 inc. lines bw. rim. Small diamond notches on carination. Bl. Poor/fair sh.
- 14 (20) KANTHAROS. Type 3e. H.7.3(r); 11.7(h). One handle missing. Rather gritty surface.

Medium/tall stemmed foot. Arched notches on carination. Bl. No sh.

*15 (22) KYATHOS. Type 1d. H.7.7(r); 13.9(h).

Missing: part of handle; part of lip. Small diamond notches on carination. Bl. Poor sh. FIG.187.

*16 (25iii) CUP. Type 1c. H.6.1. D.12. Discoloured. 2 groups of inc. horiz. lines on bowl. Bl. Poor sh. FIG.210.

17 (25iv) CUP. Type 1c. H.5.5. D.11.2. One handle missing. Shape rather similar to no. 16; but the offset lip is taller, and the foot is very low, conical. Dark g.-bl. Poor sh.

18 (24) CUP. Type 3b. H.8.4. D.14.7. One handle and part of lip missing. Fairly deep bowl; offset lip; small stemmed foot with flat upper surface. 2 pairs of inc. horiz. lines on bowl. Dark g.-bl. Very poor sh.

*19 (25i) CUP. Type 3b. H.(max.)6.5. D.11.6. Lopsided. Encrusted. 2 groups of inc. horiz. lines on bowl. Bl. No sh. FIG.223.

20 (25ii) CUP. Type 3b. H.6.4. D.11.6. One handle missing. Badly encrusted and discoloured. Shape similar to no.19, but foot is conical. 2 pairs of inc. horiz. lines on bowl.

COARSE WARE

21-2 (2-3) Two WINE-AMPHORAE. Frags. only. Light reddish clay.

RED WARE

23 (5) PITHOS. H.65. Ribbed body. (Cf. FIG.406.)

24 (1) JAR. In frags. Handles at mid-belly. (Cf. FIG.404.)

ETRUSCO-CORINTHIAN

*25 (4) NECK-AMPHORA. H.36.2. Polychrome tech-

nique. Animal-frieze on body: dbl.-bodied chimaera, smaller chimaera, panther (?), serpents. Purple and white paint used. (Lerici, 35; but there ascribed to wrong tomb.) FIG.314.

*26 () OINOCHOE. In frags. and incompl. Polychrome technique. Neck painted over r.-br. Groups of narrow tongues on shoulder. On body: rows of dbl. inc. semicircles; white dots in the interstices. Dark creamy yellow clay. FIG. 315.

*27 () ALABASTRON. H.8.1. Worn. Tongues on mouth and shoulder. On body, 7 rows of dots enc. by horiz. bands. Bw.: silhouette dogs. Muddy yellow clay. FIG.316.

28 () ALABASTRON. Few frags. only. Rows of dots and bands.

29 () ALABASTRON. H.15.3. Conical; flat-bottomed. Tongues on bulge at shoulder. Banding on body. Cf. GROUP 26:*33.

30 () ALABASTRON. Frags. only. Similar to no. 29, but with addition of silhouette dogs near bottom. Cf. GROUP 26:*35.

CORINTHIAN

*31 () ALABASTRON. H.7.2. Part of mouth missing. Worn. Running winged human figure. Filling of inc. rosettes. R. and bl. paint on creamy yellow ground. FIG.317.

Chronology

25 Szilágyi (WZUR 1967, 550, no.8) classifies this as belonging to his Monte Abatone Group, which he dates to c.610-580.

26 Incised double semicircles are a common motive. See Colonna, AC 13 (1961), 15 ('Gruppo ad Archetti Intrecciati'). The following examples come from early sixth-century contexts: Bartoloni, 77, no.10, pl.40d; SG i.7, fig.14, no.32; Matteucig, 48, nos.31-2, pl.19 (from Tomb G, which also contained two earlier

Italogeometric skyphoi). This motive (along with the groups of narrow tongues on the shoulder) also occurs on polychrome figured pots (e.g. *NS* 1924, 408, pl.21, fig.b1-2; and here GROUP 16:9), which suggests that the series ought to begin before 600. See above, no.25.

Group 16 MONTEROZZI 3034 Tarquinia

Probably a single-chamber tomb. Numbers in parentheses are from the Lerici list. (Tarquinia, Lerici.)

BUCCHERO

- 1 (6) JUG. Type 1b. H.12.1(r); 15.3(h). About one third rest. Bl. Fair sh.
- 2 (8) CHALICE. Type 3a. H.(max.)8.3. Lip partly rest. Low foot. 3 grvs. on lip. Bl. Fair sh.
- 3 (10) CHALICE. Type 3a. H.(max.)8.3. Partly rest. Similar to no.2.
- 4 (11) CHALICE. Type 3a. H.(max.)8.6. Part of foot rest. Similar to no.2, but with diamond notches on carination.
- 5 (9) CHALICE. Type 3a. H.(max.)8.6. Similar to no.2, but rather heavier.
- *6 (5) KANTHAROS. Type 3e. H.8.5(r); 13.3(h). One handle missing. Rather worn. Low foot. 2 horiz. inc. lines bw. rim. Arched notches on carination. G.-bl. Very poor sh. (now). FIG.169.
- *7 (7) CUP. Type 3b. H.7.9. Much of lip and half of one handle missing. Part of bowl rest. 3 groups of carelessly inc. lines on bowl. G.-bl. Poor sh. FIG.226.

ETRUSCO-CORINTHIAN

- 8 (1) NECK-AMPHORA. H.48. Polychrome technique. Stylized silhouette birds on shoulder. On body, large animal frieze inc. on br. ground: horse

27 Cf. Bartoloni, pl.66f-h.

31 The figure might be either a Gorgon or a Boread. Boreads are the less rare. (Cf. Pottier i, pl.16, A465; *CVA Hague* i, pl.4.9.) EC.

This group may belong to the period of c.610-580.

and foal; bull with frontal face; diminutive (female) human figure; flying bird. Filling: 2 large star-rosettes; palmette ornament. Yellow clay.

- 9 (2) NECK-AMPHORA. H.48. Polychrome technique. Decorative scheme similar to that of no.8, but there are tongues on shoulder, and row of inc. dbl. semicircles bw. animal frieze. Frieze: dbl.-bodied quadruped; diminutive human figure, falling; horse (?).
- *10 (3) OLPE. H.29.3. Rotelles missing. Shoulder: groups of narrow tongues; either side of handle: large 'S' and reversed 'S'. Groups of narrow tongues around base. Frieze on body enc. by thick banding: large silhouette dogs; crosses as filling ornament. Br., purple, and yellow-white paint used. Orange-yellow clay. FIG.318.

IMITATION OF EAST GREEK

- 11 (4) CUP. H.8. D.12.1. Fairly deep bowl. Low foot. Lip, and stripe at handle-level reserved. Rest painted br. Orange-yellow clay.

Chronology

- 8-9 By the Loop Painter (Szilágyi, *WZUR*, 1967, 551, nos.17-18, pls.106.1; 115.1). Szilágyi's date is c.610-580.
- 10 At Corinth the silhouette style is rare after the end of the seventh century (Hopper, *BSA* 44

(1949), 185ff.), but Etrusco-Corinthian examples continue well into the sixth.

11 Lies somewhere between Villard/Vallet's Types A1 and A2. Their date for the latter is c.620-

600. This is probably locally made.

This material belongs to the end of the seventh century or the first quarter of the sixth.

Group 17 MONTEROZZI. CULTRERA 26 Tarquinia

Tomb with single chamber with two couches. The group is published in *NS* 1930, 142ff. See also Hencken, 386. The material is in the Tarquinia store.

Now missing: (D6) Bucchero fragments.

(A1,A3) Impasto, including VASE-CARRIER.

(A2,C1-2,C5-6) Coarse ware and Coarse painted ware.

(B1) Etrusco-Corinthian (no.6).

BUCCHERO (*NS* 1930, 144, fig.28)

- *1 (D1) OINOCHOE. Type 4a. H.22.8(r); 27.7(h). Horiz. closed fans on shoulder. Bw.: zone of striations enc. by 4 heavy inc. lines. Further down, 2 more heavy inc. lines. Rays at base. Dark g.-bl. Very poor sh. FIG.42.
- *2 (D4) CHALICE. Type 3a. H.7.3. D.(max.)13.8. Low flaring foot. 3 grvs. on lip. Arch/diamond notches on carination. Dark g.-bl. FIG.148.
- 3 (D3) KANTHAROS. Type 3e. H.6.7(r); 10.7(h). D.12.4. Low flaring foot. 2 horiz. lines bw. rim. Diamond notches on carination. Dark g.-bl. No sh.
- 4 (D2) KANTHAROS. Type 3e. H.8.8(r). D.15.6. Both handles missing. Similar to no.3.
- *5 (D5) CUP. Type 3b. H.(max.)7.8. D.13.2. Rest. Flaring foot. 2 groups of horiz. lines on bowl. Dark g.-bl. Poor sh. FIG.221.

ETRUSCO-CORINTHIAN

6 (B1) OLPE. *Op.cit.* fig.27, far left.

7 (C3) ALABASTRON. H.14.2. Large oval shape. Tongues on mouth, shoulder and base. Banding on body. Yellow-pink clay. *Op.cit.* fig.27, third from left.

CORINTHIAN

8 (B2) ALABASTRON. H.(pres.)20.2. Long narrow cylin. shape. Top missing. Very worn. 3 animal friezes. Middle frieze: confronted lions (with cross-hatched manes), with owl in between. Lower frieze: siren, lion, owl. Thick filling of inc. rosettes and blobs. G.-yellow clay. *Op.cit.* fig.27, second from left.

IMITATION OF EAST GREEK

9 (C4) CUP. D.c.15. Now in frags. Deep bowl. Very low foot. Bright yellow band at handle-level. Rest painted r.-br. *Op.cit.* fig.27, third from right.

OTHER OBJECTS

10 (E,F) Frags. of bronze and iron.

Chronology

- 6 By the Grasmere Painter (Szilágyi, *SE* 40 (1972), 55, no.1). Probably first quarter of the sixth century.
- 7 Cf. Bartoloni, pl.44a.
- 8 Some examples have rounded (as here), others pointed bases. But the shape is rare in Corin-

thian. See Payne, NC, 286; Hopper, BSA 44 (1949), 197. An example from San Giuliano: NS 1963, 10, fig.7 (with Warrior Group aryballos). Probably EC.

- 9 This is almost certain to be locally made. The low foot suggests comparison with Hayes'

Rhodian Type 5 (*Tocra i*, 111ff.). The date should be after 600.

There may be two burials included here, as Szilágyi suggests. The material is of the end of the seventh century and the first quarter of the sixth.

Group 18 MONTE ABATONE 424 LEFT CHAMBER *Cerveteri*

Numbers in parentheses are those of the Villa Giulia list. (*Cerveteri* store.)

BUCCHERO

- 1 (9) AMPHORA. Type 1b. H.9.7. One handle missing. Encrusted. Fairly broad body. Whole body striated. Dark g.-bl. Poor sh.
- *2 (10) AMPHORA. Type 1b. H.10.2. Encrusted. Dark g.-bl. Fair sh. FIG.11
- *3 (7) AMPHORA. Type 1d. H.17.5. Encrusted. Broad zone of striations on body. Dark g.-bl. Fair sh. FIG.15.
- *4 (8) AMPHORA. Type 1d. H.21.2. Encrusted. 4 groups of roughly inc. lines on body. G.-bl. FIG.17.
- *5 (14) OINOCHOE. Type 2b. H.13(r); 14.7(h). Rather encrusted. Dark g.-bl. Poor sh. FIG.28.
- 6 (11) OINOCHOE. Type 3a. H.21.7. Encrusted. Tall cylin. neck. Protuberances on rim. Moulding at neck/shoulder junction. 2 groups of horiz. inc. lines bw. shoulder. G.-bl. Poor sh.
- 7 (12) OINOCHOE. Type 3a. H.21.4(r); 22.4(h). Encrusted. Similar in shape to no.6, but with slightly elevated handle. 3 groups of inc. lines on body. G.-bl. Poor sh.
- *8 (13) OINOCHOE. Type 6a. H.22.4. Encrusted. G.-bl. FIG.58.
- 9 (16) JUG. Type 1a. H.15.8(r); 19.3(h). Encrusted. Small hole in body. Broad-bodied. 3 grvs. on neck; ab. and bw. which, closed horiz. fans. R. Poor sh.

- 10 (17) JUG. Type 1a. H.17.2(r); 21.3(h). Encrusted. Broad-bodied. Rather low neck. 3 grvs. on neck. 3 groups of inc. horiz. lines on body. Dark g.-bl. Fair sh.
- 11 (18) JUG. Type 1a. H.17(r); 20.3(h). Broad-bodied. 3 grvs. on neck. Dark g.-bl. Fair sh.
- 12 (15) JUG. Type 1b. H.12.3(r); 14.3(h). Encrusted. Bl. Fair sh.
- 13 (19) CHALICE. Type 2d. H.15.7. D.15.4. Encrusted. 3 grvs. on lip. Diamond notches on carination. G.-bl. Very poor sh.
- 14 (20) CHALICE. Type 2d. H.15.9. D.15.5. Encrusted. 3 grvs. on lip; ab. which, closed horiz. fans. Diamond notches on carination. G., but fired to r. on one side.
- 15 (21) KANTHAROS. Type 3e. 6.4(r); 10(h). D.11.2. One handle missing. Encrusted. Low/medium foot. 2 inc. horiz. lines bw. rim. Diamond notches on carination.
- 16 (22) CUP. Type 3b. H.6.5. D.11.5. One handle missing. Encrusted. Fairly deep bowl. Offset lip. Small stemmed foot. 2 groups of inc. horiz. lines on bowl.
- *17 (23) CUP. Type 3b. H.6. D.11.4. Encrusted. Shallow bowl. Large offset lip. Flaring foot. One group of inc. horiz. lines on bowl. G.-bl. FIG.224.

RED WARE

- 18 (1) JAR. H.30. (Cf. FIG.405.)
- 19 (4) JAR. Mouth and bottom missing. Body

ribbed. Painted bl.

RED-ON-WHITE WARE

20-1 (2-3) Two NECK-AMPHORAE. H.c.47.

ETRUSCO-CORINTHIAN

22 (6) ALABASTRON. H.9.8. Tongues on shoulder.
Alternate r. and bl. bands on body.

EAST GREEK GREY WARE

23 (5) ALABASTRON. H.(pres.)19.7. Mouth and
bottom missing. Very elongated shape. Entire
body grooved horizontally. Dark g. clay.

Group 19 MONTEROZZI 1517 Tarquinia

Probably a single-chamber tomb. Numbers in parentheses are those of the Lerici list. (Tarquinia, Lerici.)

BUCCHERO

*1 (9) OINOCHOE. Type 7a. H.27.2. G.-bl. Poor sh.
FIG.60.

2 (8) OINOCHOE. Type 7a. H.29.5. Rest. Worn.
Similar to no.1, but without moulding at top
of foot, and with addition of rotelle attachment
joined in one piece to top of handle. Unevenly
fired. G.-bl.

3 (19) JUG. Type 1b. H.13(r); 16.3(h). Rest. G.-
bl. Poor sh.

4 (11) CHALICE. Type 3a. H.(max.)9. D.13.9.
Slight restorations. Medium foot. 3 grvs. on
lip. Bl. Fair sh.

5 (10) KANTHAROS. Type 3e. H.9.9(r); 15(h). D.
15.5. Most of one handle missing. Much of foot
rest. Medium foot. 2 inc. horiz. lines bw.
rim. Small diamond notches on carination.

Chronology

20-1 Similar shape and dec.: GROUP 6:24-5.

23 See GROUP 23:52 (Type iii). An example from
Megara Hyblaea: *MEFR* 67 (1955), pl.10, fig.A,
left (EC context). Villard would call the latter
Aeolic bucchero, but there are more examples
from Rhodes than elsewhere: *Clara Rhodos*
iii, 58, fig.49; 74, fig.65; 79, fig.70 (MC-LC
contexts).

This group cannot be dated within close limits.
The material would fit quite well in the last
quarter of the seventh century and the first quarter
of the sixth.

G.-br./g.-bl. Poor sh.

6 (20) KANTHAROS. Type 3e. H.8.1(r). Much of lip
and half of each handle missing. Similar to
no.5.

IMPASTO

7 (1) BOWL. D.25.6. Shallow, with concave sides.
Concave base. Greyish.

8 (12) BEAD. D.2.2. Flattened spherical shape.
G.-bl.

COARSE PAINTED WARE

9 (2) PHIALE MESOMPHALOS. D.11.8. Neat lines on
int.; dots on rim. R. paint on orange ground.

ETRUSCO-CORINTHIAN

10 (3) NECK-AMPHORA. H.34.8. Ribbon handles from
shoulder to lip. Moulding at middle of neck;
another at neck/shoulder junction. Row of white

dots at base of neck. Groups of narrow purple tongues on shoulder. Bw.: row of large dbl. inc. semicircles. Broad purple and bl. bands on rest of body. Yellow clay.

11 (4) NECK-AMPHORA. Similar to no.10.

*12 (6) ALABASTRON. H.9.4. Tongues on neck and base. On body, 2 groups of rows of dots enc. by banding. R. and br. paint on yellow-br. ground. FIG.319.

*13 (7) ALABASTRON. H.9.4. Very worn. Tongues on neck. On body, frieze of silhouette dogs enc. by thick bands. R.-br. paint on yellow-br. ground. FIG.320.

EAST GREEK (?)

14 (5) LYDION. H.10.4. Along edge of mouth and on shoulder: row of 'S's divided into groups by single crosses. Rest painted over. R.-br. paint on muddy orange ground.

BRONZE

15-17 (13-15) Frags. of three PHIALAI MESOMPHALOI.

Group 20 BANDITACCIA TUMULUS 6 ('DEL COLONNELLO') TOMB 4 Cerveteri

The material is in the Villa Giulia. Given in parentheses are the Villa Giulia inventory numbers.

RIGHT CHAMBER:

Only one piece is now to be found out of an original number of 13. 11 of those missing are of bucchero, mainly oinochoai (probably of Type 3a). The only non-bucchero piece is:

(46755) AMPHORA. 'Etrusco-ionico'.

BUCCHERO

*1 (46767) (Caryatid) CHALICE. Type 1a. H.18.7.

IRON

18-19 (16,18) Spearhead and part of shaft.
20 (17) Frag. of fibula.

Chronology

10-11 Cf. Matteucig, pl.19.19. The shape is common in the Monte Abatone Polychrome Group (see GROUP 14:32-3; GROUP 15:*25). The double incised semicircles also connect it with the 'Gruppo ad Archetti Intrecciati' (see GROUP 15:*26). The probable date is the first quarter of the sixth century.

14 For the distribution of lydian, Lydian and Greek, see C.Roebeck, *Ionian Trade and Colonisation* (New York, 1959), 56, n.70. This one is perhaps an Etruscan imitation.

This group should be assigned to the first quarter of the sixth century.

Lip mostly rest. Horizontally fluted cone under bowl. Supports consist of 2 caryatids and 2 openwork plaques with winged quadrupeds. 3 grvs. on lip. Arch/diamond notches on carination. Int. of bowl: grvs. radiating from central omphalos. Bl. Poor sh. FIGS.128-9.

DROMOS:

This is also a very incomplete group of material. Again there were originally 13 pieces. One of those missing is:

(46768) AMPHORA. 'Etrusco-ionico. Simile al n.46755' (above).

BUCCHERO

- *2 (46779i) (Caryatid) CHALICE. Type 1b. H.18. D.16.2. Ring base. Supports consist of 2 caryatids and 2 openwork plaques with winged quad-rupeds. 3 grvs. on lip, and 3 horiz. inc. lines bw. rim. Diamond notches on carination. Edge of int. of bowl grooved, grvs. not extending as far as central omphalos. Dark g.-bl. FIGS.130-1.
- 3 (46779ii) (Caryatid) CHALICE. Type 1b. H.18.6. D.15. Similar to no.2.

ETRUSCO-CORINTHIAN

- 4 (46776) ALABASTRON. H.14.5. Confronted panthers. Incision confined to facial details and to clumsy dbl. circles at shoulders. Rosettes with inc. crosses.

Group 21 MONTEROZZI. CULTRERA 34 Tarquinia

Tomb with single chamber. This tomb-group is published in *NS* 1930, 149ff. A few items of no great significance, listed but not illustrated in *NS*, are now missing. They include, however, a bucchero miniature KYATHOS. The remaining material is in the Tarquinia store.

BUCCHERO

- *1 (C1) OINOCHOE. Type 6a. H.27.1. Part of foot rest. Dark g.-bl. Poor sh. FIG.57.
- *2 (C2) OLPE. Type 2. H.(max.)11.8(r); 14(h). Some restorations. G.-bl. No sh. FIG.92.
- 3 (C3) CHALICE. Type 3a. H.(max.)9.1. D.13.9. Rest. Rather conical, flaring foot of medium

CORINTHIAN

- 5 (46773) ALABASTRON. H.19.4. Running winged male figure (Boread).
- *6 (46774) ALABASTRON. H.24.4. Running winged male figure (Boread). At back, a duck. FIG.321.

Chronology

- 6 The shape and size of this alabastron and the use of white dots to emphasize incised lines suggest strongly that it belongs to the MC period, or to the very end of EC. Nos. 4 and 5 should be about contemporary.

The probable date of this material is the first quarter of the sixth century.

height. 3 grvs. on lip. G.-bl. No sh.

ETRUSCO-CORINTHIAN

- *4 (B1) OLPE. H.33(r). Rest. 3 animal friezes. *Op.cit.* fig.33. FIG.322.

Chronology

- 4 From the workshop of the Silhouette Painter ('Pittore senza Graffito'): Szilágyi, *SE* 40 (1972), 40, no.75 ('Poughkeepsie Group'). Szilágyi's date for the activity of the workshop is c.590-570/65.

Group 22 MONTEROZZI 2115 Tarquinia

Probably a single-chamber tomb. Numbers in parentheses are those of the Lerici list: the bucchero fragments have the same number - 24. This group is now published by Camporeale, *SE* 40 (1972), 127, pls.33-8. (Tarquinia, Lerici.)

BUCCHERO

- *1 (13) OINOCHOE. Type 3e. H.45.2. Worn. Rotelles decorated with 3 inc. conc. circles. 2 mouldings on neck, bw. which a row of pendent semi-circles. 3 rows of pendent semicircles bw. shoulder, the upper and lowest suspended from group of horiz. lines. Third group of horiz. lines lower down. G.-bl. No sh. FIG.41.
- 2 (14) OINOCHOE. Type 3e. H.43.8. Mended and rest. Similar to no.1.
- 3 (24) OINOCHOE. Type uncertain. Frags. only, some decorated with horiz. inc. lines.
- 4 (24) JUG. Type 1b. H.11.8(r); 15.2(h). Incompl. Very worn. G.-bl. *Op.cit.* pl.37b.
- 5 (23) CHALICE. Type 2d. H.(max.)17. D.15.9. Heavily rest. 3 grvs. on lip. Small diamond notches on carination. *Op.cit.* pl.37a.
- *6 (18) CHALICE. Type 2e. H.14.5. Rest. Cylinder frieze on lip (FIG.421), from left to right: lotus and palmette tree between 2 sphinxes, lion, deer, lion. Dark g.-bl. Fair sh. FIG.144.
- 7-11 (17, 19-22). Five CHALICES. Type 2e. H.14.3-5. D.16-16.5. Similar to no.6. Mostly rest. and with corroded surface.
- 12 (15) KANTHAROS. Type 3e. H.8.4(r); 12.7(h). D.14.2. Top of one handle and part of lip rest. Low foot. 2 horiz. inc. lines bw. rim. Diamond notches on carination. G.-bl. No sh. *Op.cit.* pl.38a.
- 13 (24) KANTHAROS. Type 3e. Frags. only. Similar to no.12.
- 14 (24) KANTHAROS. Type 3e. Bottom only, including foot. Similar to no.12.

- 15 (16) KYATHOS. Type 4b. H.9(r); 15.5(h). D.24. Incompl. G.-bl. No sh. *Op.cit.* pl.38b.
- 16 (24) KYATHOS. Type 4b. One frag. Similar to no.15.

IMPASTO

- 17 (4) HEARTH. D.45. Rest. 2 U-handles. Cone-shaped omphalos in int. Br. *Op.cit.* pl.35c.
- 18 (7) VASE-CARRIER. Bottom only. Tall stemmed foot with openwork triangles. Ab., swelling decorated with vert. ribbing. R.
- 19 (5) BOWL. D.27.5. Flat-bottomed. R. *Op.cit.* pl.35b.
- 20 (6) BEAD. Ribbed. Br.

COARSE WARE

- 21 (3) WINE-AMPHORA. Mouth and base only.

RED WARE

- 22 (2) PITHOS. H.76.5. Body ribbed. (Cf. FIG. 406.)
- 23-4 (1) Two PITHOI. Frags. only. Body ribbed.

ETRUSCO-CORINTHIAN

- 25 (9) OLPE. H.28. Rest. Very worn. Groups of narrow tongues on shoulder and base. On body, banding and row of large inc. pendent semi-circles. Br. paint on yellow-br. ground.
- 26 (10) OLPE. H.27.5. Similar to no.25.
- 27 (12) ARYBALLOS. H.10.5. Round. Banding on mouth. Crossed diagonal lines on handle joined by horiz. base-line. Tongues on shoulder. Frieze of silhouette dogs on body, with crosses as filling, enc. by banding. R. and br. paint on yellow-br. ground. *Op.cit.* pl.34c.
- 28 (11) ALABASTRON. H.(pres.)13.5. Mouth missing.

Worn. Tongues on shoulder. 8 rows of dots on body, enc. by banding. Yellow-br. clay. *Op.cit.* pl.34d.

- *29 (8) BOWL. D.31.2. Worn. Traces of banding on ext. Around top of int., animal frieze: water-birds alternate with quadrupeds (lions and a deer). No incision. Heavy filling. FIG.323.

Chronology

25-6 These belong to the 'Gruppo ad Archetti

Group 23 MONTE ABATONE 385 Cerveteri

Tomb with single chamber. Numbers in parentheses are those of the Villa Giulia list. Missing: list nos.3,7,11 (impasto); 14-19 (coarse ware). (Cerveteri store.)

BUCCHERO

- 1 (40) AMPHORA. Type 1b. H.11. Fairly broad shape. Db1. spirals on body, each with 4 conc. circles. Quintuple inc. 'W's under handle. 4 inc. vert. lines on handles. Dark g.-bl. Poor sh.
- 2 (35) AMPHORA. Type 1g. Frags. only. Relief dec. on handles: 2 winged quadrupeds (FIG.425). Dark g.-bl. Very poor sh.
- 3 (43) OINOCHOE. Type 3a. H.17.8(h). Part of neck and mouth missing. Surface damaged and badly encrusted. Shortish, rather broad piri-form body. Fairly tall narrow neck, with moulding at neck/shoulder junction. Small protuberances on rim. Striations bw. shoulder, delimited by grv. ab. Single vert. inc. line on handle.
- *4 (37) OINOCHOE. Type 3b. H.14.5(r); 15.1(h). Whole body striated. Handles decorated with 2 db1. inc. crosses separated by pair of horiz. lines. G.-bl. Very poor sh. FIG.37.
- 5 (36) OINOCHOE. Type 7f. H.14.5. Part of neck and mouth missing. Encrusted. Cylind. handle. FIG.70.
- *6 (38) OLPE. Type 1. H.17.7. Very encrusted on one side. Closed horiz. fans on shoulder. Group of inc. horiz. lines on body. Triple rays around base. On handle: 3 db1. crosses separated by groups of 3 horiz. lines. Dark g.-bl. Poor sh. FIG.91.
- 7 (39) OLPE. Type 1. Frags. only. Closed horiz. fans on shoulder. Closed vert. fans on belly, supported by 2 horiz. lines. Db1. rays around base.
- 8 (41) JUG. Type 1a. H.12(r); 14.4(h). 3 grvs. on neck. Body striated. Fine fabric. Dark g.-bl. No sh.
- 9 (42) JUG. Type 1a. H.13.5(r); 16.7(h). Rather similar to no.8, but with plain body.
- 10 (57) KOTYLE. Type c. H.9.3. D.9.3. Fairly straight sides. 2 inc. lines bw. rim. Closed horiz. fans at handle-level. 3 groups of inc. lines on body. Bl. Fair/good sh.
- 11 (56) KOTYLE. Type d. H.10. D.11. Most of both handles missing. Rather broad shape, with fairly straight sides. 2 inc. lines bw. rim.

Intrecciati'. See GROUP 15:*26.

27 See remarks on GROUP 16:10.

29 By the Silhouette Painter ('Pittore senza Graffito'). See Colonna, *SE* 29 (1961), 83ff.; Szilágyi, *SE* 40 (1972), 34ff., no.40. Szilágyi's date is c.590-570/65.

This tomb-group belongs somewhere in the period of c.590-560, according to Szilágyi's date for no.29.

Closed horiz. fans at handle-level. Single horiz. grv. c. one third down body. Bl. Fair/good sh.

- 12 (49) CHALICE. Type 2d. H.14.9. D.15.1. Part of lip and parts of foot missing. Encrusted. 4 grvs. on lip, with open fans ab. Arch/diamond notches on carination. G.-bl.
- 13 (50) CHALICE. Type 2d. H.14.1. D.14.3. Incompl. Similar to no.12.
- 14-17 (51-4) Four CHALICES. Type 2d. Fragmentary. 3 grvs. on lip. Diamond notches on carination. G.-bl.
- 18 (55) KANTHAROS. Type 3e. H.6.3(r); 10.6(h). D.10.1. One handle missing. Medium flaring foot. Clumsy arched notches on carination. Heavy fabric. Dark g. No sh.
- 19 (44) KYATHOS. Type 1d. H.7.5(r); 13.2(h). D.15.3. Very low ring foot. Handle has flaring wings in front. Closed vert. fans on lip. Diamond notches on carination. G.-bl. No sh.
- *20 (46) Miniature KYATHOS. Type 1e. H.2.8(r); 5.3(h). D.6.3. Encrusted. Diamond notches on carination. Dark g.-bl. Poor sh. FIG.188.
- 21 (47) Miniature KYATHOS. Type 1e. H.2.7(r); 5.8(h). D.6. Similar to no.20.
- 22 (48) Miniature KYATHOS. Type 1e. H.3.1(r). D.6.8. Handle and part of lip missing. Similar to no.20.
- 23 (45) KYATHOS. Type 4a or 4b. D.12.8. Missing: foot, handle, part of lip. Bowl of medium depth, incurving fairly sharply at junction with offset lip. Dark g. No sh.
- *24 (58) CUP. Type 1c. H.6.5. D.9.7. Closed horiz. fans at handle-level. Bw., 3 groups of horiz. lines. G.-bl. Virtually no sh. FIG.211.
- *25 (59) CUP. Type 1c. H.6.5. D.11.1. Encrusted. Similar to no.24, but larger and shallower. Dark g.-bl. Fair sh. FIG.222.
- 26 (60) CUP. Type 1c. H.6.4. Incompl. Similar to no.25, but without fans. Dark g.-bl. Poor sh.
- *27 (61) CUP. Type 2a. H.4.6. D.11. Rather en-

crusted. Lip slightly incurving at rim. 2 inc. lines bw. rim. Closed horiz. fans at handle-level. Bw., 3 groups of horiz. lines. Dark g.-bl. No sh. FIG.213.

IMPASTO

- 28 (4) OINOCHOE. H.13.5. Tall-necked, like bucchero Type 2a. Broad, squat body. Inc. zigzag at base of neck, resting on single horiz. line. Brownish.
- 29 (5) CHALICE. H.12.7. D.15.1. Most of foot missing. Ringless stemmed foot. 3 widely spaced grvs. on lip. R.
- 30 (6) CHALICE. H.12.6. D.15.5. Incompl. 2 grvs. on lip. Greyish. Cf. GROUP 6:*12.
- 31 (8) KYATHOS. H.5.3(r); 10.3(h). D.12.3. Chalice-body. Flat-bottomed. Handle has flaring wings in front. R.
- 32 (9) Miniature KYATHOS. H.2.2(r); 4.6(h). D.4.6. Similar in shape to no.31. G.-br.
- 33 (10) Miniature KYATHOS. H.2.3(r); 5.1(h). D.5.6. Part of handle missing. Similar to no.32.

RED WARE

- 34 (1) HEARTH. H.10. D.37. 2 stamped animal friezes: one on ext. of rim, one around circumference of int. (Cf. FIG.403.)
- 35 (2) JAR. H.31. Handles at mid-belly. (Cf. FIG.404.)

ETRUSCO-CORINTHIAN

- 36 (13) SKYPHOS. H.8.9. D.14.8. Fairly broad, with short vert. lip. At handle-level, panel of vert. rows of short wavy lines flanked by vert. lines. Banding over rest of body. Brownish paint on yellow-br. ground. Coarse work.
- 37 (21) OLPE. H.23.7. Handle and part of mouth missing. Heavy stout shape. Neck painted br. Long tongues on shoulder (r., bl., reserved).

R., bl. and reserved bands over rest of body. Rays around base. White dot-rosettes on neck and on shoulder either side of handle. Creamy pink clay.

38 (22) ARYBALLOS. H.7. Piriform; rather squat. Part of mouth missing. R. banding on light yellow ground.

39 (30) ARYBALLOS. Piriform. Lower part only remains. Dbl. compass-drawn scales on body. Long tongues around base. All colour worn off. Light yellow-br. clay. Cf. Bartoloni, pl.105e.

40-2 (24-6) Three ARYBALLOI. Piriform. Incompl. Decorated with banding and tongues.

43 (29) ARYBALLOS. H.(pres.)6. Piriform. Missing: neck, mouth, handle. Decorated with banding. Light yellow clay.

*44 (27) ARYBALLOS. H.10.5. Biconical body, with moulding on neck. Tongues on mouth, shoulder and around base. FIG.324.

45 (28) ARYBALLOS. H.10.9. Similar to no.44.

46 (31) ARYBALLOS. H.8. Round; flat-bottomed. Tongues on shoulder. Banding on body. Brownish clay.

*47 (32) ALABASTRON. Frags. only. Large size. Tongues on shoulder. 2 animal friezes on body. Part of bird survives from upper one; from lower, dbl.-bodied panther. Rosettes with inc. crosses. Br.-bl. and r. paint on yellowish ground. FIG.327.

48 (34) ALABASTRON. H.12.6. Conical; flat-bottomed. 4 grvs. on neck. Frieze of silhouette dogs low down on body. Banding on rest. R.-br. paint on yellow-br. ground. Cf. GROUP 26:35.

PROTOCORINTHIAN AND CORINTHIAN

*49 (23) ARYBALLOS. H.(pres.)5.9. Ovoid. Mouth, handle missing. Row of spirals on shoulder. Rest of body covered with fine banding. R. paint on light yellow ground. FIG.325.

50 (33) ARYBALLOS. H.c.6. Round. Upper part

missing. All dec. and colour has worn off, except for inc. outlines of sphinx on body. Creamy yellow clay.

ATTIC (?)

*51 (20) AMPHORISKOS. H.10.4. Very worn. Painted bl. except for neck (reserved) and r. stripe on shoulder. FIG.326.

EAST GREEK GREY WARE

52 (12) ALABASTRON. H.21.9. Plain. Pointed at bottom. Echinus mouth. Dark g. surface.

Chronology

47 Imitates the large alabastron of the end of EC-MC. First half of sixth century.

49 For the decorative scheme here, see Dunbabin, *Perachora* ii, 13, on no.12. MPC. Cf. *Ann.* 1959-60, 15, fig.5f.

50 Perhaps EC or MC.

51 For distribution and dating ('generally in contexts of c.580-550'): Hayes, *Tocra* i, 105f. The moulding on the neck is unusual, and reminds one of some Etrusco-Corinthian aryballoi and alabastra (e.g. nos.45-6 above). Probably this is a local copy.

52 There are three types of grey ware alabastra: (i) with plain surface, as here; (ii) with groups of horizontal grooves; (iii) with whole body grooved (as GROUP 18:23). On all three types the bottom may be either rounded or drawn out into a point. The distribution is discussed by Atkinson (*BSR* 1938, 125ff.); and by Hayes (*Tocra* i, 65f.; ii, 28, no.2058), who suggests that the home of this fabric may be South Ionia (Ephesus, Miletus). His further claim that some of the grey alabastra found in Etruria may be of Etruscan make is very possible, but difficult to prove without clay analyses.

The shape is common in the first half of the sixth century. It originated in the seventh century, and occasionally occurs in Corinthian of EC date (see GROUP 17:8). For Type ii there is a curious, and possibly significant parallel in the bone pendants from Ephesus (D.Hogarth,

Excavations at Ephesus (London, 1908), 189, pl.35, nos.6-14).

Most of the material here ranges in date from the end of the seventh century to the middle of the sixth. No.49, well up in the first half of the seventh century, stands very isolated.

Group 24 MONTE ABATONE 424 RIGHT CHAMBER Cerveteri

Numbers in parentheses are those of the Villa Giulia list. (Cerveteri store.)

BUCCHERO

- *1 (14) AMPHORA. Type 1d. H.18.7. Discoloured. 2 groups of inc. lines on body. 4 vert. inc. lines on handles. Bl. Fair sh. FIG.18.
- *2 (13) AMPHORA. Type 1f. H.22.9. Encrusted. 2 grvs. near top of neck. 3 single grvs. on body. Grv. on vert. edge of foot. 4 vert. inc. lines on handles. Dark g.-bl. Fair sh. FIG.21.
- *3 (16) OINOCHOE. Type 7d. H.21. Part of mouth missing. Encrusted. G.-bl. No sh. FIG.68.
- *4 (15) OINOCHOE. Type 7g. H.18.7(r); 19.6(h). Encrusted. 2 pairs of inc. horiz. lines on body. G.-bl. Very poor sh. FIG.74.
- *5 (17) OINOCHOE. Type 9b. H.18. Encrusted; surface in wretched condition. Greyish. No sh. FIG.83.
- 6 (18) JUG. Type 1b. H.12.9(r); 15.1(h). Encrusted. Dark g.-bl. Poor sh.
- 7 (19) JUG. Type 1b. H.13(r); 15.2(h). Encrusted. Neck rather short in proportion to body. Dark g.-bl. Poor sh.
- 8 (23) CHALICE. Type 3a. H.7.5. D.13.6. Encrusted. Low/medium flaring foot. Diamond notches on carination. Bl. Poor sh.
- 9 (24) CHALICE. Type 3a. H.7.5. D.13.7. Encrusted. Similar to no.8, with slightly better sh.
- 10 (20) KANTHAROS. Type 3e. H.c.6.4(r); c.11.4

(h). D.11.4. In 3 pieces. Low/medium foot. Plain carination. G.-bl. Almost no sh.

- 11 (21) KANTHAROS. Type 3h. H.5.3(r); 10.7(h). D.(max.)10.9. Encrusted. Shape distorted. Dark g.-bl.
- 12 (22) KYATHOS. Type 4b. H.8.5(r); 16.6(h). D.13.2. Encrusted. 2 groups of inc. horiz. lines on bowl. Dirty dark g.

IMPASTO

- 13 (8) JAR. H.7.7. Incompl. Flat-bottomed; offset lip. R.
- 14 (3) COMPOSITE POT. H.9.3. 2 small round bowls joined at mid-belly and sharing same base. Lug-handles at mid-belly. R.
- 15-16 (4-5) Two LIDS. D.5.4, 6.4. They appear slightly too small to fit no.14. Br.-bl.

COARSE PAINTED WARE

- 17 (10) ALABASTRON. H.(est.)15. Broken at mouth. Elongated cylin. shape, with 2 small lug-handles near top. Decorated with 3 groups of purple bands. R. clay.

RED WARE

- 18 (1) JAR. H.27. Stamped dec. ab. one of handles: 2 rosettes and 2 horiz. 'S's. (Cf. FIG.404.)
- 19 (2) JAR. H.34.5. Similar to no.18, but plain.

ETRUSCO-CORINTHIAN

- *20 (6) OINOCHOE. H.27.5. Rather worn. 2 animal friezes, with dot rosettes. Animals include lions, panthers, bulls. Rays at base. R. and dark r. paint on yellow-br. ground. FIG.328.
- 21 (11) ALABASTRON. H.7.7. Banding at mouth. 4 dots on handle. Tongues on shoulder. On body: 6 rows of dots enc. by 2 thick bands. R. and dark r. paint on pinkish ground. Cf. GROUP 22:28.

CORINTHIAN

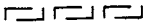
- 22 (9) ALABASTRON. Frags. only. Very worn. Large size. Decorated with several animals, but virtually no details now visible. Muddy yellow clay.

ATTIC

- *23 (12) CUP. H.9.1. D.15.6. In two pieces; part of lip missing. Ext. dec.: reserved stripe at top and bottom of lip; reserved band at handle-level, and another reserved stripe lower down on bowl. Rest painted bl., including foot, handles, and bl. line along rim. Int.: bl. stripe near top and bottom of lip, with fine br. lines in between. Most of int. of bowl

divided by 3 bl. bands, with br. lines in between. Inside of foot reserved. FIGS.329-30.

LACONIAN

- 24 (7) KRATER. H.29. D.31. Painted bl., except for edge of mouth which has pattern of  on reserved ground.

Chronology

- 17 Broader than SH, 55, figs.67-8 (which is the standard shape in East Greek grey ware), but narrower than NS 1955, 98, fig.60. The latter may be East Greek; CVA Oxford ii, pl.392, no.27 certainly is.
- 20 Probably Dot-rosette Group. The shape is LPC. Date: last quarter of the seventh century.
- 23 Close to Hayes' Attic Type 3 (*Tocra* i, 118-19), especially as regards the interior with lines. The shape is rather heavy and may be influenced by Hayes' Rhodian Type 9 (cf. *Tocra* i, pl.87, no.1271). Probably second quarter of the sixth century.
- 24 Mingazzini, pl.43.4 reproduces the shape and decoration. For the chronology see GROUP 28:18. This group of material spans the period c.625-550.

Group 25 MONTEROZZI. CULTRERA 43 Tarquinia

Tomb with single chamber. The group is published in NS 1930, 155ff. The material is in the Tarquinia store.

Nos.14-16 are now missing. Also missing (listed but not illustrated in NS) are several items of impasto and the following bucchero:

- (C9) Three CHALICES. In addition to, and similar to no.6.
- (C7-8) Two KYATHOI. Similar to no.7.

BUCCHERO

- *1 (C1) OINOCHOE. Type 6a. H.29.1. Mended. Bl. Fair sh. FIG.54.
- *2 (C2) OINOCHOE. Type 6a. H.29.5. Rest. Bl. Fair sh. FIG.55.
- *3 (C3) OINOCHOE. Type 6a. H.21.9. Bl. Fair sh. FIG.56.
- *4 (C4) JUG. Type 1b. H.13.8(r); 16.3(h). Very worn. Dark g. No sh. FIG.103.

- *5 (C5) JUG. Type 1c. H.8.9(r); 11.3(h). G.-bl. Very poor sh. FIG.107.
 6 (C9) CHALICE. Type 3a. H.8.6. D.13.7. Rest. Medium flaring foot. 3 grvs. on lip. G.-bl. Poor sh.
 *7 (C6) KYATHOS. Type 4b. H.10(r); 16.6(h). D. 13.7. Rest. G.-bl. Very poor sh. FIG.202.

IMPASTO

- *8 (A3) OINOCHOE. H.17.8(r); 19.2(h). Similar in shape to bucchero Type 2a. Closed vert. fans at base of neck, supported by 3 horiz. rouletted lines. G./r.-br. FIG.331.
 9 (A5) KANTHAROS. H.4.6(r); 7.9(h). D.9.3. Footless. Lip has concave profile. Ribbon handles with openwork slit ab. junction with rim. Br.
 10 (A6) KYATHOS. H.6.9(r); 10.6(h). D.11. Footless. Tall lip with concave profile. Ribbon handle with openwork slit ab. junction with rim. Br.

ITALOGEOMETRIC

- 11 (B6) JAR. H.13(r); 16.2(h). One-handled. Flat base. 2 stripes on lip. Wavy line on shoulder. Thick bands on body. Lower body painted over. Bright r. paint on yellow ground. *Op.cit.* fig.36, top centre.

ETRUSCO-CORINTHIAN

- 12 (B1) KOTYLE. H.7.7. At handle-level: metopes

Group 26 MONTE ABATONE 171 Cerveteri

Tomb with four chambers. The numbers given in parentheses are from the excavation notebook. The Corinthian and Etrusco-Corinthian material was never given individual numbers. All the bucchero fragments come under the same number

with opposed solid triangles, separated by vert. lines. Bw., banding. R.-br. paint on light br. ground. *Op.cit.* fig.36, top left.
 13 (B5) ARYBALLOS. H.6. Hemispherical body; flat base. Plain. R. *Op.cit.* fig.36, top right.

CORINTHIAN

- 14 (B2) ARYBALLOS. Round. *Op.cit.* fig.36, bottom right.
 15 (B3) ARYBALLOS. Round. *Op.cit.* fig.36, bottom left.

LACONIAN (?)

- 16 (B4) ARYBALLOS. Round. *Op.cit.* fig.36, bottom centre.

Chronology

- 12 For similar decoration on Corinthian kotylai: *Perachora ii*, nos.2379-80.
 14 From the illustration in *NS* it is not possible to tell which category of floral aryballos this belongs to.
 15 'Football' aryballos. See remarks on GROUP 29:42.
 16 Laconian all-black aryballoi do not seem to occur after the middle of the sixth century (Shefton, *Perachora ii*, 382ff.).

This group may belong to the first half of the sixth century.

- 42. (Cerveteri store.)

BUCCHERO

- *1 (27) AMPHORA. Type 1f. H.27.5. One handle

- and part of mouth broken. Moulding ab. foot. Triple dotted zigzag on shoulder. 3 groups of horiz. lines lower down. Between the upper two: opposed triple dotted chevrons. Inc. dec. on handles includes 2 stylized birds. Bl. Fair sh. FIG.20.
- *2 (29) OINOCHOE. Type 3a. H.20.3(h). Front of mouth missing. 2 groups of horiz. lines on body. Bl. Fair sh. FIG.33.
- *3 (30) OINOCHOE. Type 7a. H.21.1. Small gashes in body. 3 single horiz. lines on body. Bl. Fair sh. FIG.63.
- 4 (31) OINOCHOE. Type 7a. H.23.3(h). Much of upper neck and mouth missing. Similar in shape and dec. to no.3, except that handle is triple, and there is moulding at neck/shoulder junction.
- 5 (42) OINOCHOE. Type 7c (?). D. of mouth 11.2. Only upper part survives. Triple handle. Protuberances on rim. 2 grvs. near top of neck. Moulding at neck/shoulder junction. Another moulding bw. shoulder, with notches.
- *6 (32) OINOCHOE. Type 7e. H.20.6(r); 21.5(h). Rather squared body. Squared cylin. handle. Dark g.-bl. Poor sh. FIG.69.
- *7 (28) OINOCHOE. Type 9a. H.26.7. Mended; piece missing near base. Twisted handle, with relief palmette masking attachment to body (FIG.419). Handle surmounted by flat thumb-rest. Small rotelles, with inc. rosettes, attached to handle in one piece. G.-bl. Poor sh. Bouloumié, *MEFR* 80 (1968), 441. FIG.82.
- 8 (42) OINOCHOE. Type 9a (?). Length of spout c.13.4. Only spout survives. Protuberances.
- 9 (33) JUG. Type 1b. H.13.5(r); 15.7(h). Bl. Poor sh.
- 10 (38) CHALICE. Type 2d. H.15.8. D.16.2. Rest.; part of lip missing. Rather encrusted. 3 grvs. on lip. Diamond notches on carination. Bl. Fair sh.
- 11 (39) CHALICE. Type 2d. H.15.9. D.15.9. In 2 pieces. Similar to no.10.
- 12 (40) CHALICE. Type 2d. H.(max.)15.2. D.15.5. Foot and rim chipped. Similar to no.10.
- 13 (41) CHALICE. Type 2d. H.16. D.15.7. In pieces. Similar to no.10; but dark g.-bl., poor sh.
- 14 (42) Several CHALICES. Type 2d. Frags. only. Similar to no.10.
- 15 (37) KANTHAROS. Type 3e. H.7.5(r); 12(h). D.12.4. One handle missing. Surface very worn. Medium foot. 2 grvs. bw. rim. Hooked notches on carination. G.-bl.
- 16 (35) KANTHAROS. Type 3e. H.7.3(r); 11.9(h). Worn and rather encrusted. Medium foot. Arched notches on carination, often reduced to depressed ovals. G.-bl. No sh.
- 17 (36) KANTHAROS. Type 3e. H.7.8(r.,max.); 11.9(h). Lopsided. Similar to no.16.
- 18 (42) Several KANTHAROI. Type 3e. Frags. only. Some with arched, others with diamond notches on carination.
- *19 (34) KYATHOS. Type 4b. H.8.1(r); 14.9(h). D.13.1. Piece missing from lip. Biforal handle surmounted by flat button. Zone of striations at top of bowl, bw. which 2 grvs. Group of horiz. lines further down. G.-bl., with part discoloured (in firing?) to orange-br. Poor sh. FIG.201.

COARSE WARE

- 20-1 (4-5) Two WINE-AMPHORAE. Frags. only. One of reddish, one of greyish clay.

RED WARE

- 22 (1) HEARTH. D.c.52. Stamped animal frieze on rim and along top of int. (Cf. FIG.403.)
- 23-4 (2-3) Two JARS. H.38,42. U-handles at mid-belly. (Cf. FIG.404.)

ETRUSCO-CORINTHIAN

- *25 () ARYBALLOS. H.8.2. Round. Banding on

mouth. Dots on edge of mouth. Horiz. lines on handle. Tongues on shoulder. Frieze on body: 2 deer; inc. rosettes. Creamy buff clay. FIG.332.

26 () ARYBALLOS. H.8.3. Round. Rather worn. Similar to no.25.

27 () ARYBALLOS. H.(pres.)7.5. Round. Mouth and handle missing. Worn. Similar to no.25.

*28 () ARYBALLOS. H.8.1. Round. Rather worn. Dec. scheme similar to no.25. Frieze on body: panther-bird; duck. Light cream clay. FIG.333.

29 () ARYBALLOS. H.7.4. Round. Line along edge of mouth. Frieze on body: panther; 2 ducks. Blobs as filling. Creamy buff clay.

30 () ARYBALLOS. H.7.3. Round. Similar to no.29.

31 () ARYBALLOS. H.7.5. Round. Similar to no.29.

32 () ARYBALLOS. H.7.4. Round. Line along edge of mouth. Frieze on body: 3 ducks; unidentified object heavily inc. Creamy buff clay.

*33 () ALABASTRON. H.16.3. Conical; flat-bottomed. Tongues on bulge bw. neck. Banding on mouth, handle and body. Creamy light br. clay. FIG.334.

34 () ALABASTRON. H.15.6. Conical; flat-bottomed. Similar to no.33.

*35 () ALABASTRON. Conical; flat-bottomed. Frags. only. Pair of reserved stripes high up on body. Another pair near base, enclosing frieze of silhouette dogs. FIG.335.

CORINTHIAN

*36 () ARYBALLOS. H.5.3. Round. Encrusted. Banding on mouth. Tongues on shoulder and base. Banding on body; dbl. row of small vert. strokes between the 2 centre bands. Neat work. Light cream clay. FIG.336.

*37 () ARYBALLOS. D.(max.)c.6.4. Round. About half survives. Worn. Dots on edge of mouth. Narrow tongues on shoulder. On body: 2 hop-

lites duelling; inc. rosettes and blobs. Crescent-wheel on base. Light cream clay. FIG.337.

38 () ARYBALLOS. Round. Very worn. Similar to no.37, but smaller.

*39 () ARYBALLOS. H. of handle 4.5. Round. About half survives in frags. Large size. All painted dec. has worn off except for traces of r. tongues on mouth. Inc. head on handle. Other frags. show incisions of part of a palmette and part of a wing. Creamy light br. clay. FIG.338.

*40 () AMPHORISKOS. H.14.5. Single horiz. bl. line on body. No other dec. now visible. Light cream clay. FIG.339.

ATTIC

*41 (6) Black-figure AMPHORA. H.38.2. Mended; small part of body missing. A: 3 hoplites fighting, female onlooker. B: owl between sphinxes. Neck: palmette floral. FIGS.340-1.

EAST-GREEK

*42 (7) LIP-CUP. D.13.4. In 2 pieces, with frags. missing. Int.: lip bl. except for reserved stripe bw. rim; entire bowl covered with thin br.-bl. lines. FIGS.343-4.

FAIENCE

*43 (24) ARYBALLOS. D.(max.)5.1. Round. Upper part missing. Broad zone of inc. reticulation on body. Green-yellow. FIG.342.

OTHER OBJECTS

44 (25) Frags. of small glass vessel of uncertain shape.

45 (26) Frags. of amber.

Chronology

- 25-32 Nos.25-8 belong to the Circle of the Opposed Cocks; nos.29-32 are by the Fairbanks Painter. The probable date of all of them is the second quarter of the sixth century (Szilágyi).
- 33-5 Common in contexts of late seventh and early sixth century. Gjerstad argues for a Cypriot origin for the shape (*ER* iv, 512).
- 36 Cf. *Délos* x, pl.22, nos.156 and 158. This type occurs throughout the Corinthian period.
- 37-8 Warrior Group (Payne, *NC*, 288). Late in the group; perhaps MC (Amyx).
- 39 Painted heads are fairly common on handles of MC aryballois. But this one may in fact be Etruscan and 'roughly parallel to MC in date' (Amyx).

- 40 The shape does not occur before MC, and continues into LC (Payne, *NC*, 314).
- 41 A Tyrrhenian amphora. The usual subsidiary animal friezes are here omitted. For the shape and decorative scheme, cf. Pottier ii, pl.60, E860. Date c.565-550.
- 42 Similar: SH, pl.18, no.529. Cf. also *ER* iv, 523, fig.160.7-8. This is Type B3 in Villard/Vallet's classification; dated to 560/50-530.
- 43 Cf. *Materiali* v, pl.48, no.26; Pareti, pl.50, no.390.2; *Tocra* i, pl.105, nos.87-8. Examples are widely distributed around the Mediterranean. It is likely that a big proportion of them are of Rhodian manufacture. Contexts are nearly always sixth century.

This material covers a long period: end of the seventh century to the third quarter of the sixth.

Group 27 SAN GIULIANO 3 San Giuliano

This tomb-group is published in *NS*, 1963, 14ff. Single chamber with two couches. The inventory number of each item is given after the publication number (in parentheses). (Villa Giulia store.)

BUCCHERO

- *1 (9;36) OINOCHOE. Type 7a. H.29.1(r); 29.6(h). Mended. Broad oval body. Cylin. handle, angular in section. 3 single inc. horiz. lines on body. Dark g.-bl. Poor sh. FIG.61.
- *2 (10;37) OINOCHOE. Type 7a. H.25.4. Angular cylin. handle. G.-bl. No sh. (now). FIG.62.
- 3 (11;38) OINOCHOE. Type 7a. H.24.2. Similar to no.2, but with taller narrower neck. Dark g.-bl. Poor sh.
- 4 (13;40) OINOCHOE. Type 7a. H.24.3. Similar to no.3.
- *5 (8;35) OINOCHOE. Type 7g. H.15.5(r); 16.9(h).

G.-bl. No sh. FIG.75.

- *6 (12;39) OINOCHOE. Type 8a. H.21.1(r); 21.6(h). Worn. Angular cylin. handle. G. No sh. FIG.76.
- *7 (14;41) OINOCHOE. Type 8a. H.20.5. Foot chipped. Moulding low down on body. G.-bl. No sh. FIG.77.
- *8 (24;22) CHALICE. Type 3a. H.7.9. D.13.6. Medium stemmed foot. 3 grvs. on lip. Dark g.-bl. Poor sh. FIG.149.
- 9 (25;23) CHALICE. Type 3a. H.8. D.12.8. Similar to no.8. G.-bl. Very poor sh.
- 10 (23;21) CHALICE. Type 3a. H.(max.)7.4. D.12.4. Similar to no.8, but heavier. Dark g.-bl. No sh.
- *11 (27;20) CHALICE. Type 4b. H.6.4. D.13.5. 3 grvs. on lip. G.-bl. No sh. FIG.152.
- 12 (26;19) CHALICE. Type 4b. H.5.8. D.13. Rather similar to no.11, but lip is straight and slightly concave. Plain.
- *13 (19;11) KANTHAROS. Type 3e. H.9.4(r); 16(h).

- D.14.3. Very worn. Medium flaring foot. Hooked notches on carination. G. No sh. FIG.172.
- 14-19 (15-18,20-1;7-10,12-13) Six KANTHAROI. Type 3e. H.11.3-14(h). D.11.5-13. Worn, some with incrustations. Medium flaring foot. Arched notches on carination. 3 have 2 inc. lines bw rim. No sh.
- *20 (22;14) KANTHAROS. Type 3j. H.5.4(r); 8.5(h). D.11. One handle rest. Sides almost straight, with no distinction between lip and bowl. Dark g.-bl. Poor sh. FIG.178.
- *21 (33;31) BOWL. Type 1. H.5.1. D.15.5. Inset lip with everted rim. Narrow ring foot. G.-bl. No sh. FIG.248.
- *22 (34;32) BOWL. Type 1. H.5.2. D.16.5. Similar to no.21, but with larger foot. Small, 5-pointed star inc. on ext. of bowl. G.; fired to orange-yellow in parts. No sh. FIG.249.
- *23 (28;24) Miniature BOWL. Type 1. H.3.3. D.8.3. Shallow, with ring foot. Incurving rim. G.-bl. No sh. FIG.257.
- 24 (29;25) Miniature BOWL. Type 1. H.3.3. D.9.1. Similar to no.23, but rim is less incurving, and ring foot is higher.
- *25 (32;28) Small stemmed BOWL. H.4.2. D.7.6. Flaring foot. Bl. Fair sh. FIG.275.
- *26 (30;26) Small stemmed BOWL. H.5. D.7.3. Encrusted. Inset lip with thickened rim. Stemmed flaring foot. Dark g.-bl. FIG.276.
- *27 (31;27) Small stemmed BOWL. H.4.8. D.6.9. Similar to no.26, but with grv. on rim. Foot slightly taller. Bl. Very poor sh. FIG.277.
- *28 (6;15) PHIALE MESOMPHALOS. H.2.7. D.10.2. Worn and discoloured. Dirty g. No sh. FIG.278.
- *29 (7;16) PHIALE MESOMPHALOS. H.3. D.11.4. G.-bl. Very poor sh. FIG.279.

IMPASTO

- 30 (44;44) Two BEADS.

COARSE WARE

- 31 (38;4) OINOCHOE. H.15.5. Flat-bottomed. Short neck. Thick cylin. handle. Reddish clay. *Op.cit.* fig.21.
- 32 (39;5) OINOCHOE. H.18. Neck not articulated from body. Reddish clay. *Op.cit.* fig.21.
- 33 (40;29) JAR. H.5.6. Flat-bottomed. Offset lip. G.-bl. *Op.cit.* fig.19.
- 34 (41;30) JAR. H.7.5. Narrower than no.33. Greyish. *Op.cit.* fig.19.

COARSE PAINTED WARE

- 35 (5;17) PLATE. H.2.6. D.10.5. Grv. around ext. R. stripe on rim. R. clay.

RED WARE (*op.cit.* fig.23)

- 36-7 (36-7;6,6bis) Two JARS. H.37.5. Round body. Flaring foot and mouth. Handles at mid-belly. Broad zone of ribbing on body.
- 38 (35;3) JAR. H.(pres.)35. Mouth missing. Broad body tapering to low flat base. Handles at mid-belly. Narrow ribs on body. Painted over bl. Greyish clay.

ETRUSCO-CORINTHIAN

- 39 (2;2) NECK-AMPHORA. H.52.4. Short conical neck; echinus mouth; heavy conical foot. On shoulder: large lotus flowers on dark ground with large white dot rosettes. On body: 2 animal friezes (sphinxes, rams, lions, horse) separated by thick banding containing 2 lines of white dots. Banding on lower body. R.-br. paint on yellow ground. *Op.cit.* figs.14-17.
- 40 (4;18) JUG. H.24(h). Very worn. Unusual shape: broad curving body with flat base; offset neck with round mouth. Neck and bottom painted over. Groups of tongues on shoulder. Bw.: banding. Orange-r. paint on light br.

ground. *Op.cit.* fig.19.

- 41 (3;34) CUP. H.6.3. D.11.5. Rest. Very worn. On each side at handle-level 2 birds with white dots on their wings. R. and br. paint on light yellow ground. *Op.cit.* fig.18.

CORINTHIAN

- 42 (1;1) HYDRIA. H.47.5. 4 animal friezes. The lowest, very narrow, has running dogs (not silhouette). The others show: goats, panthers, lion, bull, dog, swans, owl. Thick filling of inc. rosettes and blobs. Rays at base. Bl. and purple paint on light yellow ground. *Op.cit.* figs.12,13.

BRONZE

- 43 (42;42) FIBULA. Length 5.5. *Op.cit.* fig.19.

Group 28 MONTE ABATONE 121 *Cerveteri*

Tomb with single chamber. See Lerici, 41, top. Numbers in parentheses are those of the Lerici list. (Milan.)

BUCCHERO

- *1 (11) OINOCHOE. Type 7f. H.17.4. Dark g.-bl. Fair sh. FIG.71.
 2 (10) OINOCHOE. Type 7f. H.16.4. Db1. handle. Dark g.-bl. Poor sh.
 *3 (18) JUG. Type 1b. H.13(r); 15.9(h). Very worn. Discoloured to muddy br. on one side (perhaps owing to faulty firing). G. No sh. FIG.104.
 4 (13) CHALICE. Type 2d. H.14.1. Mended. Part of lip rest. Worn. 3 grvs. on lip. Diamond notches on carination. Bl. No sh.
 5 (12) CHALICE. Type 2d. H.(max.)16.4. Mended. Lopsided. 3 grvs. on lip. Diamond notches on

BONE

- 44 (43;43) Three DICE. H.2. Numbers shown by means of inc. circles. *Op.cit.* fig.19.

Chronology

This group has been dated, correctly in my opinion, by Villa d'Amelio (*loc.cit.*) to the period of c.590 to the beginning of the second half of the century. The upper limit is fixed by the MC hydria (no.42); the lower by the Etrusco-Corinthian cup (no.41), for which Colonna's date is c.570-540.

carination. G.-bl. No sh.

- 6 (16) KANTHAROS. Type 3e. H.7.6(r); 12.3(h). Worn and rather discoloured. Medium foot. Arched notches on carination. Bl., with greyish patches. Very poor sh.
 7 (17) KANTHAROS. Type 3e. H.7.1(r,max); 11.5(h). Half of one handle and part of foot rest. Very lopsided. Two horiz. inc. lines bw. rim. Arched notches on carination. G.-bl.
 *8 (15) Miniature KYATHOS. Type 1e. H.2.2(r); 4.9(h). Dark g.-bl. No sh. FIG.191.
 9 (14) KYATHOS. Type 4b. H.8.7(r); 16.6(h). Cup-body. 2 groups of horiz. inc. lines on bowl. Single line ab. foot. G.-bl. No sh.

RED WARE

- 10 (1) JAR. H.29. Tall-bodied. Flat-bottomed, with everted lip.

PLAIN WHITE WARE

- 11 (9) GOBLET. H.5.6. Curving bowl with incurving rim. 2 mouldings on stem. Orange-yellow clay.

CORINTHIAN

- *12 (3) OLPE. H.50. Worn. 3 friezes. Upper: dancers and erotic groups. Middle: Herakles and Hydra; also other figures and animals. Lower: animals. (Lerici, 31b.) FIG.346.
- *13 (4) ARYBALLOS. H.7.1. Round. Top of mouth: banding. Edge of mouth: dots. Handle: 3 horiz. lines. Shoulder: tongues. Base: thin bands. Frieze on body: 2 riders, dancer, panther. Purple and bl. paint on light br. ground. FIG.345.
- 14 (5) ARYBALLOS. H.6.5. Round. Dec. on body worn off. On mouth, thin bands. On base, crescent-wheel. Muddy yellow clay.
- 15 (6) RING-VASE. H.8. Worn. 2 grazing rams; duck.
- 16 (7) RING-VASE. H.7.4. Very worn. Creamy yellow clay.
- 17 (8) RING-VASE. H.(pres.)7. Neck and handle missing. Very worn. Creamy yellow clay.

Group 29 *BUFOLEARECCIA* 999 *Cerveteri*

Probably a four-chamber tomb. There are two sets of numbers (in parentheses) for this group, given before and after restoration. Where there would otherwise be ambiguity, both are given. The first are the Villa Giulia inventory numbers. (Cerveteri museum.)

BUCCHERO

- *1 (67647/31B) AMPHORA. Type 1f. H.23.1. Much of body and part of mouth rest. Rather rounded

LACONIAN

- 18 (2) KRATER. H.32.5. Painted bl. Reddish clay.

Chronology

- 12 Amyx, *California Studies in Classical Antiquity* 4 (1971), 13, no.12: 'possibly by the Dodwell Painter'. Early in MC.
- 13 'Warrior Group or related. Rough work, very late in EC' (Amyx).
- 14 Ure's IV.iv.c, Group 1 (Ure 1934, 33). Probably LC.
- 15-17 These belong to Ure's Group A or B (*Hesperia* 15 (1946), 38ff.), which he would date to MC, continuing into LC.
- 18 Cf. Mingazzini, pl.43.5. For the chronology, see Shefton, *Perachora* ii, 385, who would date all-black kraters to late in the second, continuing into the third quarter of the sixth century; but also *Tocra* i, no.974, from a pre-565 context.

The material ranges over the first half of the sixth century, and possibly into the third quarter of the century.

'Nikosthenic' shape, without ridges on body. 2 groups of 3 vert. lines on handles. Muddy g. Very poor sh. FIG.22.

- 2 (67647/31E) AMPHORA. Type 1f. Missing: top of neck and mouth; most of handles. Foot rest. Similar to no.1.

- *3 (67647/31C) AMPHORA. Type 1g. H.26.6. Heavily rest. Bottom half of handles missing. Inc. dec. on handles: two dogs (?) with frontal face. Dark g.-bl. Poor sh. FIG.23.

- 4 (67630) AMPHORA. Type 1g. H.29.7. Mended, with

- pieces missing. Part of foot rest. Body more slender than no.3. Inc. dec. on handles: conc. pointed ovals. G. No sh.
- 5 (67647/31D) AMPHORA. Type 1g. Missing: all of lower part; one handle. The rest heavily rest. The 2 ridges on the body have diamond notches. Openwork dec. on handles: 2 winged lions (?). Dark g.-bl. Poor sh.
- 6 (67647/31A) AMPHORA. Type 1g. H.35.5. 3-handled. Highly rest. Missing: part of foot; parts of 2 handles. Fairly broad-bodied. 2 ridges on body, the lowest being dbl.; all carry small diamond notches. Stamped dec. on handles: hare; dog (?) with frontal face. Both may be winged. Dark g. Poor sh.
- *7 (67648/32A) OINOCHOE. Type 7a. H.26.7. Very highly rest. Ribbon handle, angular in section. Dark g.-bl. Poor sh. FIG.64.
- 8 (67633) OINOCHOE. Type 7a. H.22.2. Flatter shoulder than no.1. Body tapers slightly towards ring foot. No neck/shoulder moulding. Ribbon handle hexagonal in section. Almost bl. Smooth surface. Good sh.
- 9 (67632) OINOCHOE. Type 7a. H.22.4. Similar to no.8.
- 10 (67631) OINOCHOE. Type 7a. H.20.1. Ribbon handle. Protuberances on rim. Dark g.-bl. Fair/good sh.
- 11 (67648) OINOCHOE. Type 7a. H.19.1. Similar to no.10.
- *12 (67634) JUG. Type 1b. H.13.3(r); 15.7(h). Rest. G.-bl. FIG.105.
- 13 (67648) JUG. Type 1b. H.12.9(r); 14.9(h). Rest. Similar to no.12.
- 14 (67635) JUG. Type 1b. H.16(r); 13.6(h). Similar to no.12.
- 15 (67636) JUG. Type 1b. H.14.6(r); 16.9(h). Similar to no.12, but has taller neck. Bl. Fair sh.
- *16 (67638) Miniature JUG. Type 1c. H.8.2(r); 9.4(h). Handle-strut is simply a wedge of clay. G. No sh. FIG.108.
- 17 (67637) Miniature JUG. Type 1c. H.8.3(r); 9.3(h). Similar to no.16.
- *18 (67649/33B) CHALICE. Type 2d. H.17.6. D.15.9. Highly rest. Dec.: 3 grvs. on lip, ab. which a row of closed horiz. fans facing to left. Diamond notches on carination. On foot, 2 groups of fine grvs. On int. of bowl, grvs. radiating from central omphalos. G.-bl. Poor sh. FIG.141.
- 19 (67649/33A) CHALICE. Type 2d. H.18.6. D.15.9. Highly rest. Similar to no.18.
- 20 (67649/33C) CHALICE. Type 2d. D.15.9. Highly rest.; lacks most of foot. Similar to no.18.
- 21 (67649) KANTHAROS. Type 3e. H.9.6(r); 15.2(h). D.13.5. Rest. Medium stemmed foot. Hooked notches on carination.
- 22 (67645) KANTHAROS. Type 3e. H.7.5(r); 11.9(h). D.10.5. Medium/tall stemmed foot. Arched notches on carination.
- 23 (67646) KANTHAROS. Type 3e. H.7.5(r); 12.5(h). D.10.5. Similar to no.22.
- 24 (67644) KANTHAROS. Type 3e. H.7.6(r); 12.6(h). D.10.9. Medium stemmed foot. Hooked notches on carination. Bl. Fair sh.
- *25 (67643) KANTHAROS. Type 5. H.6.3(r); 10.7(h). D.11. Bl. Fair/good sh. FIG.180.
- 26 (67641) KYATHOS. Type 1d. H.14.7. D.12.9. Biforal handle with flaring wings in front. Rough hooked notches on carination. Bl. Fair sh.
- *27 (67642) Miniature KYATHOS. Type 1e. H.2.2(r); 5.9(h). Handle-strut is simply a ball of clay. Bl. Fair sh. FIG.190.
- 28 (67639) KYATHOS. Type 4b. H.8.9(r); 15.1(h). D.11.3. Medium/tall flaring foot. Handle surmounted by elongated button. Rather tall lip. Dark g.
- 29 (67649) KYATHOS. Type 4b. H.8.7(r); 15.3(h). D.10.9. Much rest. Similar to no.28.
- 30 (67640) KYATHOS. Type 4b. H.9.1(r); 15.4(h). D.11.7. Poorly fired. Medium/tall flaring foot. Cylin. handle surmounted by crude animal's head. Greyish. Poor sh.

COARSE PAINTED WARE

- 31-2 (67620-1) Two NECK-AMPHORAE. H.c.61. Broad at shoulder, tapering to narrow flaring foot. Narrow cylin. neck. Decorated with coarse bl. bands. R. clay.
- 33 (67628) LEKYTHOS. H.12.8. Traces of br. paint. Orange clay.

RED WARE

- 34-5 (67616-17) Two PITHOI. H.c.85,90. On shoulder, relief wavy line. Bw., 2 stamped animal friezes: griffins, deer, lion. Body ribbed. Near bottom another similar stamped frieze, and another wavy line. (Cf. FIG.406.)
- 36 (67619) PITHOS. Incompl. Painted bl. Small flaring foot. On shoulder, large stamped panels containing sphinx. On body, broad zone of ribbing. Near bottom, relief zigzag enc. between 2 relief horiz. lines.
- 37 (67618) JAR. H.c.39. U-handles at mid-belly. Body coarsely striated. (Cf. FIG.404.)

CORINTHIAN

- *38 (67623) AMPHORA. H.35.5. Red-ground. Rest. 2 panels on shoulder. A: sphinx, drawn in outline. B: 2 lions. FIG.348.
- *39 (67624) AMPHORA. H.34.8. Red-ground. Rest. A: rider with two horses. B: sphinx. FIG.347.
- *40 (67625) NECK-AMPHORA. H.19. Worn. Db1. inc. vert. lines on shoulder. Animal frieze on body: deer, water-bird etc. Thick filling of inc. rosettes and blobs. Rays at base. FIG.349.
- *41 (67626) AMPHORISKOS. H.14.9. Rest. Two animal friezes: ram, panther etc. Inc. rosettes. Rays at base. FIG.350.
- 42 (67627) ARYBALLOS. H.4.9. Round. Very worn. Vert. inc. lines on body. Light buff clay.
- *43 (67622) KRATER. H.38.1. Red-ground. Rest. Surface worn. Upper frieze: spearmen on horse-

back, flying birds; bw. each handle: sphinx; also included: long-necked bird, walking man, snake. Lower frieze: goats, panther. FIG.351.

ATTIC

- 44 (67629) LIP-CUP. H.10.4. D.16. Mended, with frags. missing. Int. completely bl., except just around rim. Ext. without figure dec.

LACONIAN

- 45 (67658) CUP. Large tondo with Typhon.

ALABASTER

- 46 (67650) ALABASTRON. H.19. Worn. Lug-handles.

OTHER OBJECTS

- 47 (67651-7) Ivory disk. Rectangular piece of bone. Iron knife blade, and other frags. of iron. Frags. of copper plaque.

Chronology

- 38 Cf. Mingazzini, pl.31.10, and pl.33.3. 'Very close to the Berlin Lekythos Painter (= Medallion Painter)' (Amyx). LC I.
- 39 'Contemporary with, and stylistically very like, the foregoing' (Amyx).
- 40 Cf. *Délös* x, pl.34, no.475 (NC, no.1144). 'The shape (flat shoulder, very narrow neck) is MC, as is the style of decoration' (Amyx).
- 41 Cf. (e.g.) *Ann.* 1955-6, 18, fig.11, top right (in context with Laconian cup of early sixth century). MC.
- 42 EC-MC. On these 'football' aryballoi see Payne, NC, on no.638; Ure 1934, 23ff.
- 43 'Fairly late in LC' (Amyx).
- 44 Date c.565-530.

45 By the Typhon Painter (C.M.Stibbe, *Lakonische Vasenmaler des 6. Jh. v. Chr.* (Amsterdam 1972), 288, no.341). Similar in form and exterior decoration to Villa Giulia 57231 (*op.cit.* 34, fig.35). Date c.560-555.

Several burials seem to be involved here. The material as a whole falls mainly within the first half of the sixth century. No.42 might be a little earlier; the lower limit depends on no.44, and may be in the third quarter of the century.

Group 30 MONTEROZZI 3048 Tarquinia

Probably a single-chamber tomb. Numbers in parentheses are those of the Lerici list. (Tarquinia, Lerici.)

Int. decorated with banding. Various shades of br. paint.

BUCCHERO

- *1 (4) OINOCHOE. Type 8a. H.16.7(r); 17.2(h). Mended; slightly rest. G.-bl. No sh. FIG.78.
- *2 (8) Miniature BOWL. Type 1. H.3.4. D.8.5. Rim damaged. Incurving rim. Small ring foot, flat on top. Bl. Fair sh. FIG.248.
- 3 (7) Miniature BOWL. Type 3. H.(pres.)3.3. D.c.9.4. Incompl. at top. Shallow; incurving at top. Concave base.

ATTIC BLACK-FIGURE

- *8 (2) CUP. H.9.2. D.18. Mended and rest. Low flaring foot. Ext. painted bl., except for purple line at top of bowl, and reserved area between the arms of each handle; where on one side is the inscription ANAKΛΕΣ , on the other ΜΕΓΟΙΕΣΕΝ . Small tondo with two figures: Dionysos holding drinking horn; female figure (Ariadne?), mostly missing, with white face and feet. FIGS.352-3.

IMPASTO

- *4 (6) CHALICE. Type 4b. H.6.5. D.14.7. Low carination. Ring foot. Light br.-g. FIG.154.
- *5 (5) CHALICE. Type 4c. H.(max.)7. D.15.5. Lipsided. Worn. Rounded carination, with grv. immediately ab. Ring foot. Very worn graffito on base. G.-br. FIG.155.

COARSE WARE

- 6 (1) JAR. H.5.8. Parts of lip missing. Offset lip. Plain curved profile. Flat-bottomed. R.-br.

COARSE PAINTED WARE

- 7 (3) PLATE. H.(max.)5.3. D.15.3. Very worn.

Chronology

- 8 This is a hybrid. The foot resembles that of a Comast cup; the body has some characteristics of both Siana and Droop cups. *BCH* 95 (1971), 657, fig.17 is quite close, but has a ring below the bowl. The potter Anakles signed a Band cup in conjunction with Nikosthenes (*ABV*, 159). For another cup signed by Nikosthenes as potter, with similar exterior decoration to ours, but with a taller foot with a ring below the bowl, see *Nuove scop.*, 216, no.9, pl.55. Very near the Amasis painter. Date c.550-540.

Group 31 MONTE ABATONE 491 Cerveteri

Tomb with three chambers. Numbers in parentheses are those of the Lerici list. (Milan.)

BUCCHERO

- *1 (11) OINOCHOE. Type 8a. H.17.2. Dec. of impressed circles on front of shoulder: rosette flanked by rough triangles. G.-bl. (with lighter patches due to uneven firing). No sh. FIG.79.
- *2 (12) JUG. Type 2. H.12(r). Most of handle missing. G.-bl. No sh. FIG.113.
- 3 (13) CHALICE. Type 2d. H.(max.)15.8. D.15.6. Some restorations. 3 grvs. on lip. Diamond notches on carination. Inscription (FIG.426.3) bw. rim (for which see *SE* 30 (1962), 299f., no.29, pl.24.3). Dark g.-bl. Very poor sh.
- 4 (14) CHALICE. Type 2d. D.16.3. Foot missing bw. ring. 3 grvs. on lip. Diamond notches on carination. G. No sh.
- 5 (15) CHALICE. Type 2d. D.17. Foot missing. Closed vert. fans bw. rim; bw. which 3 grvs. Arched notches on carination. Bl. Fair sh.
- *6 (16) KYATHOS. Type 4b. H.9.5(r); 17.4(h). Mended, with few restorations. Deep cup-body. Pointed crest at top of biforal handle. G.-bl. No sh. FIG.203.

IMPASTO

- 7 (17) Miniature BOWL. D.8. Incurving rim. Ring foot. Mottled g.-bl.

RED WARE

- 8 (1) HEARTH. D.41. 2 stamped animal friezes: deer, boar, griffins. (Cf. FIG.403.)

ETRUSCO-CORINTHIAN

- *9 (4) ARYBALLOS. H.7.7. Round. Tongues on shoulder. Banding on body. FIG.355.
- *10 (6) ARYBALLOS. H.10.3. Base drawn out to sharp point. 2 grvs. on neck. Tongues on shoulder. Banding and one row of dots on body. Lower half of body undecorated. FIG.356.

CORINTHIAN

- 11 (7) ARYBALLOS. H.(pres.)6. Neck and mouth missing. Extremely worn. File of soldiers with large circular shields (with inc. dbl. circles drawn freehand). 'Snowstorm' filling. Tongues on shoulder. Banding at base.

EAST GREEK (?)

- *12 (8) CUP. H.7.4. Rest. Shallow bowl. Conical foot. Lip (except for rim) and handle-zone reserved. The rest bl. FIG.357.
- *13 (5) LEKYTHOS. H.10.1. Painted over r. FIG.354.

ATTIC

- *14 (9) COMAST CUP. D.15.3. Some restoration. 2 dancers on each side. Inc. rosettes. Elaborate floral under each handle. Reticulation on lip. FIG.358.
- *15 (10) BAND CUP. H.13.8. D.20.5. Mended. 2 panthers and 2 deer on each side. Reserved tondo with small circle at centre. FIG.359.

HELLENISTIC

- *16 (2) LAGYNOS. H.15.6. Depressed biconical body. Tall narrow neck with circular mouth. Vert. ribbon handle. Light buff clay. FIG.360.

ROMAN

- *17 (3) CUP. H.7.4. Tall vert. lip with heavy grv. bw. rim. Vert. triple handles with thumb-rests. Bowl decorated with rouletting. Thin-walled. Pale r. clay. FIG.361.

BRONZE

- 18 (18) FIBULA. Frags. only.

Chronology

- 9 Similar: Albizzati, pl.14, no.209; SH, pl.29, no.746.
 11 Ure's class IV.vi.b (Ure 1934, 38ff.). Probably MC.
 12 Perhaps a local version of Hayes' Rhodian Type 9 (*Tocra* i, 113ff.). First half of sixth century.

Group 32 MONTE ABATONE 368 *Cerveteri*

Tomb with two chambers. Numbers in parentheses are those of the excavation notebook. (*Cerveteri* store.)

BUCCHERO

- 1 (7) OINOCHOE. Type 3a. H.20.8(h). Part of neck and mouth missing. Encrusted. Canonical shape. Tall cylin. neck, with moulding at neck/shoulder junction. Protuberances on rim. Zone of striations bw. shoulder enc. by 2 grvs. Bl. No sh.
 *2 (6) OINOCHOE. Type 4e. H.24.5(r); 28.7(h). Discoloured. Moulding at neck/shoulder junction. 2 ridges on body, the upper decorated with diamond notches. Area between the two striated. Closed horiz. fans on shoulder. 2 grvs. near bottom. G.-bl. No sh. FIG.50.

- 13 There are similar examples from Samos and Rhodes: e.g. J.Boehlau, *Aus Ionischen und Italischen Necropolen* (Leipzig, 1898), pl.7.3. For discussion of the type: P.Zancani Montuoro, *AC* 24 (1972), 372ff.
 14 Cf. *Hesperia* 13 (1944), pl.6.6 (the Falmouth fragment). Date c.585-570.
 15 Date c.550-530.
 16 Cf. *Clara Rhodos* vi-vii, 447, fig.1, centre. For discussion of lagynoi: D.M.Robinson, *Excavations at Olynthus* xiii (Baltimore, 1950), 245ff.
 17 Perhaps first century A.D. Cf. M.T.Maribini Moeus, *The Roman Thin-Walled Pottery from Cosa* (Rome, 1973), Form 25.

The material here falls within the period c.600-525. The presence of nos.16 and 17 indicates that the tomb was re-opened at much later dates.

- 3 (8) KANTHAROS. Type 3e. H.6.9(r); 10.6(h). D.11.4. Medium/low foot. 2 inc. horiz. lines bw. rim. Diamond notches on carination. G.-bl. No sh.
 4 (9) KANTHAROS. Type 3e. H.9.1(r). D.15.3. Most of both handles missing. Encrusted. Similar to no.3.
 5 (10) KANTHAROS. Type 3e. H.6.9(r). D.12. Handles broken. Very worn and discoloured. Medium/low foot. Diamond notches on carination. Dirty g. No sh.
 6 (11v) CUP. Type 1c. H.8.1. D.11.8. One handle missing. Encrusted. Bowl of medium depth; sides slightly concave ab. foot. Concave foot. 2 groups of inc. horiz. lines on bowl. G.-bl. No sh.
 7 (11ii) CUP. Type 3b. H.8.2. D.(max.)16. Shape distorted. Parts of lip missing. Encrusted.

Fairly deep bowl. Low flaring foot. 2 groups of inc. horiz. lines on bowl. G.-bl.

8 (11iii) CUP. Type 3b. H.7.2. D.14.3. Encrusted. Bowl not quite so deep as on no.7. 3 groups of horiz. lines on bowl.

9 (11iv) CUP. Type 3b. D.14. Foot broken. Similar to no.8.

*10 (11i) CUP. Type 3c. H.5.7. D.12.7. Parts of lip missing. U-handles squared in section. Bl. Good sh. FIG.232.

COARSE WARE

11-12 (2i,ii) Two AMPHORAE. Frags. only. Yellow-r. clay.

13 (1) HEARTH. In frags. 2 stamped animal friezes. (Cf. FIG.403.)

ATTIC

*14 (4) LIP-CUP. Frags. only. Worn. On lip a winged quadruped. Rough incision. Reserved tondo with 2 small circles at centre. FIG.362 (enlarged).

Group 33 MONTE ABATONE 424 CENTRAL CHAMBER Cerveteri

Numbers in parentheses are those of the Villa Giulia list. (Cerveteri store.)

BUCCHERO

1 (6) OINOCHOE. Type 8a. H.16(r); 16.2(h). Encrusted. G.

2 (7) OINOCHOE. Type 8a. H.16.1(r); 16.5(h). Similar to no.1.

3 (8) Frags. of OINOCHOE. Type uncertain. Rather similar to no.1, but with taller neck and ribbon handle.

*4 (16) Miniature JUG. Type 1c. H.9.4(r); 11.5(h). Part of neck missing. Biforal handle. Grey

*15 (5) NIKOSTHENIC AMPHORA. Frags. only. Worn. One frieze shows file of athletes. Scene on neck: komos around a wine-dinos, with flute-players sitting on tall pedestals. Another frag. has signature of Nikosthenes (NIKOΣΘENEΣ...). FIG.363 (enlarged).

EAST GREEK (?)

16 (3) LYDION. H.14.5. Narrow conical foot. Sharply everted lip. Decorated with r. banding. Yellowish clay.

Chronology

14 Date c.550-530.

15 Date c.530-520.

16 Perhaps a local imitation. See GROUP 19:14. The Attic pottery (nos.14-15) dates to the period c.550-520. But this does not accord well with the bucchero, most of which should be considerably earlier than this date. Probably a very incomplete group.

bucchero. No sh. FIG.109.

5 (13) CHALICE. Type 2d. H.15.8. D.15.5. In 2 pieces; part of foot missing. Encrusted. 3 grvs. on lip. Diamond notches on carination. Bl. No sh.

6 (14) CHALICE. Type 2d. H.15.6. D.15.7. In 2 pieces. Parts of lip and bowl missing. Similar to no.5.

7 (15) CHALICE. Type 2d. D.16.3. Foot and stem missing. Similar to no.5.

*8 (9) KANTHAROS. Type 3h. H.5.4(r); 11(h). D.11. Most of one handle missing. Dark g.-bl. Almost no sh. FIG.175.

9 (10) KANTHAROS. Type 3h. H.5.4(r); 11.6(h).

D.11.6. Part of one handle missing. Surface very friable. Encrusted. Similar to no.8.

*10 (11) KANTHAROS. Type 3i. H.6.3(r); 12.9(h).

One handle and much of body missing. Surface very friable. Encrusted. G.-bl. FIG.177.

11 (12) KANTHAROS. Type 3i. H.6.1(r). D.10.5.

Both handles missing. Similar to no.10.

*12 (17) Pigmy BOWL. H.2.8. D.7.5. Carinated; with concave sides. Br.-g. No sh. FIG.281.

13 (18) Pigmy BOWL. D.8. Incompl. Similar to no.12.

RED WARE

14 (1) JAR. H.32. (Cf. FIG.405.)

ETRUSCAN BLACK-FIGURE

*15 (2) NECK-AMPHORA. H.23.9. Badly worn. Broad panel on either side with siren with outstretched wings. Face painted white. Carefully inc. feathers. Scale pattern on body. R., purple and white paint used. FIG.364.

Group 34 MONTE ABATONE 162 Cerveteri

Tomb with single chamber. Numbers in parentheses are those of the Villa Giulia list. (Cerveteri store.)

BUCCHERO

*1 (16) OINOCHOE. Type 8b. H.15.4(r); 15.8(h). Parts of neck and body missing. Flat-bottomed. Dark g. No sh. FIG.81.

2 (27) OINOCHOE (?). Frag.: base with ring foot, from which spring inc. dbl. rays. Heavy fabric. G.-bl., in part discoloured to br.

*3 (17) JUG. Type 1d. H.20.1(r); 21.1(h). G. No sh. FIG.111.

*4 (18) JUG. Type 2a. H.11.5(r); 13(h). G. No sh.

16 (3) NECK-AMPHORA. H.23.8. Similar to no.15.

ATTIC

*17 (4) LIP-CUP. D.13.2. Foot missing. On either side, at handle-level, an inscription: XAIPEKAIPIEIEV, between palmettes. Reserved tondo with white circle and dot. FIG.365.

*18 (5) LIP-CUP. Few frags. only. On either side of lip, a siren. Reserved tondo with bl. circle and dot. FIG.366 (enlarged).

Chronology

15-16 Tolfa Group. For shape and motive cf.

Pottier ii, pl.53, E729 (seated sphinx with outstretched wings). The date of the Group, according to Dohrn, is the third quarter of the sixth century (Dohrn 1937, 33).

17-18 Third quarter of the sixth century, no.17 possibly a little earlier.

The whole group may belong to the third quarter of the sixth century, or slightly later.

FIG.114.

*5 (24) KYATHOS. Type 1g. H.6.6(r); 12.8(h). Incompl. Handle surmounted by crude plastic animal head. 2 inc. lines run down each side of front of ribbon handle and continue round int. of bowl bw. rim. Bl. No sh. FIG.194.

6 (25) PLATE. In frags. Shallow; straight sides, with plain rim. Low flaring foot. Dark g. No sh.

*7 (26) BOWL. Type 3. H.4.2. D.11.1. Very worn. Ring foot. FIG.253.

*8 (19) BEAKER. H.8.3. D.13.8. Low stemmed foot. G. No sh. FIG.256A.

9-12 (20-3) Four BEAKERS. In frags. Similar to no.8.

COARSE WARE

- 13 (6) OINOCHOE. H.22.2. Spouted (with scoop-mouth). Tapering body. Flat-bottomed. Rounded ribbon handle. Light cream clay. (Cf. GROUP 39:*15.)
- 14 (12) PLATE. D.15.9. Footed. Plain rim. Fabric as no.13.
- 15 (13) PLATE. D.14.3. Broken. Similar to no.14.
- 16 (14) PLATE. D.15.9. Short stemmed foot. Fabric as no.13.
- 17 (15) BOBBIN. Length 4.5. Light r. clay. (Cf. GROUP 5:8.)

COARSE PAINTED WARE

- 18 (3) AMPHORA. H.c.60. Incompl. Broad body; tiny foot; small neck and handles. Traces of bl. banding on body. Buff clay.
- 19 (4) AMPHORA. Incompl. Similar to no.18.

RED WARE

- 20 (1) PITHOS. H.c.46. In frags. Zone of striations on body. (Cf. FIG.406.)
- 21 (2) LID. D.c.20. Flat circular lid of pithos no.20.

CORINTHIAN

- *22 (8) KOTYLE. H.6.2. D.8.8. Very worn. Sagging handles. Oblique strokes at handle-level, bw. which 2 bl. bands. Another single band near foot. Int. originally bl. FIG.367.

BLACK-GLAZED

- 23 (5) AMPHORA. D. of mouth 10.6. Incompl. Per-

haps of pelike shape. Fine purple lines on neck and shoulder. (Attic?)

- *24 (9) CUP. H.4.8. D.11.7. Handles missing. Plain curved lipless bowl. Torus foot with short stem. Broad reserved zone at handle-level. Reserved stripe further down. Edge and resting surface of foot reserved. Int.: reserved stripe bw. rim. Small tondo containing circle with dot. FIG.368.
- 25 (7) KRATER. Few frags. only. Handle with handle-plate survives.
- 26 (10) GOBLET. H.4.6. Stemmed foot. Int. bl. Top half of ext. of bowl also dipped in bl. glaze. Pink-orange clay.
- 27 (11) GOBLET. H.4.7. Similar to no.26.

Chronology

22 This type, and its miniature version, was widely exported and is common in both graves and votive deposits. Cf. *Tocra* i, nos.454-532, pl.27, where the stratigraphy gives a sixth-century date. See also Payne, *NS*, 334, on no. 1517 for further discussion. At Megara Hyblaea several miniatures were found in a late sixth-century context (*NS* 1954, 397, fig.7). The series continues into the first half of the fifth century (*Corinth* xiii, 123).

24 Probably Attic. This looks very much like a small cup Type C (plain rim). Cf. *Agora* xii, fig.4, no.415; pl.20, no.417, where the date given by Sparkes is the last quarter of the sixth century. Cf. also *Hesperia* 15 (1946), pl.63, no.226 (of similar small size).

25 Probably Laconian. Cf. GROUP 28:18.

This group belongs probably to the second half of the sixth century.

Group 35 MONTE ABATONE 579 Cerveteri

Tomb with single chamber. Numbers in parentheses are those of the Villa Giulia list. (Cerveteri store.)

BUCCHERO

- *1 (3) OINOCHOE. Type 8a. H.18.5(r). Cylin. handle. G.-bl. Poor sh. FIG.80.
- 2 (4) OINOCHOE. Type 8a. H.18.4(r). Similar to no.1, but somewhat narrower.
- 3 (5) OINOCHOE. Type 8a. In frags. Similar to no.1.
- *4 (6) Miniature JUG. Type 1c. H.8.2(r); 9.8(h). Clumsy cylin. handle with strut. Dark g. No sh. FIG.110.

COARSE WARE

- *5 (2) OINOCHOE. H.21.6. Spouted. Flat-bottomed.

Group 36 MONTE ABATONE 610 Cerveteri

This tomb, known as the Tomba Martini Marescotti, is the subject of *Quaderni i*. It has three chambers. The booklet includes tomb-plans and some good illustrations of the Attic pottery, but the pages are unnumbered and no inventory numbers are given. Illustrations of the bucchero are shown at the end.

The material is in the Villa Giulia. Numbers in parentheses are those of the Villa Giulia list.

BUCCHERO

- *1 (44) AMPHORA. Type 1g. H.24.9. 'Nikosthenic'. Rather low foot. Two horiz. ridges on upper body, another ab. foot. G. No sh. FIG.24.
- 2 (46) OINOCHOE. Type 8b. Top centre in illustration in *Quaderni i*. Flat-bottomed. Ovoid,

Rounded body. Cylin. handle. R. clay. FIG.369.

ATTIC BLACK-FIGURE

- *6 (1) OLPE. Frags. only. Chequer-pattern on echinus mouth. On neck, ivy leaves with dots. On body, panel with maenads. FIG.370.

Chronology

- 6 Very close: Laon 37974 (CVA Laon, pl.10, 4 and 5). Leagros Group. The date should be the last decade of the sixth century.
- This is probably a very incomplete group. No.6 provides some indication of the date.

- slightly tapering body. Thick cylin. handle.
- *3 (45) OINOCHOE. Type 9c. H.25.7(r); 26.3(h). Mended with some restorations. Flat bottom, with recess. Dark g. No sh. FIG.84.
- *4 (47) OINOCHOE. Type 9c. H.21.3. Rather similar to no.3, but with taller spout and less tapering body. Mottled g. FIG.85.
- *5 (48) JUG. Type 1d. H.20.9(r); 22.5(h). Handle rest. Rather low neck. G. No sh. FIG.112.
- *6 (52) JUG. Type 2. H.11.9(r); 14.2(h). Single roughly inc. horiz. line on body. G.-bl. No sh. FIG.115.
- 7 (49) JUG. Type 2. Similar to no.6.
- *8 (53) CHALICE. Type 3b. H.(max.)10.2. D.(max.)13.8. Plain carination. Muddy g.-br. Poor sh. FIG.150.
- *9 (58) PLATE. Type 1. H.(max.)6.7. D.17.7.

Mended; most of foot rest. Very worn. Lop-sided. Plain rim. Fairly tall stemmed foot. G.-bl. No sh. FIG.241.

- *10 (60) Miniature BOWL. Type 1. H.2.7. D.8.3. Rather angular profile. Incurving rim. Low ring foot. Muddy g. No sh. FIG.259.
- *11 (59) Miniature BOWL. Type 3. H.2.5. D.7. Mended. Markedly incurving rim. Low concave base. Mottled. No sh. FIG.263.

Group 37 MONTE ABATONE 110 Cerveteri

Tomb with four chambers. Numbers in parentheses are those of the Lerici list. See Lerici, 40, bottom. (Milan.)

BUCCHERO

- *1 (15) OINOCHOE. Type 3a. H.19.1. Surface very worn in parts. Slight moulding at neck/shoulder junction. 3 single horiz. inc. lines on body. G.-bl. Poor sh. FIG.34.
- *2 (14) OINOCHOE. Type 7f. H.16.2. Part of mouth rest. Ribbon handle. G.-bl. No sh. FIG.72.
- *3 (12) OINOCHOE. Type 7f. H.16.1. Rather worn surface. Db1. handle. G.-bl. Poor sh. FIG.73.
- 4 (13) OINOCHOE. Type 7f. H.16.1. Body slightly rounder than no.3. Dark g.-bl. No sh.
- *5 (22) JUG. Type 1b. H.12.8(r); 16.2(h). Part of foot missing. Rather worn. G.-bl. No sh. FIG. 106.
- *6 (21) CHALICE. Type 2d. H.16.4. D.16.5. Rest. Badly encrusted in places. 3 grvs. on lip. Diamond notches on carination. G.-bl. Poor sh. FIG.138.
- 7 (19) CHALICE. Type 2d. H.16.1. D.16.1. Similar to no.6. G.
- 8 (20) CHALICE. Type 2d. H.(max.)15.7. D.15.8. Badly encrusted in places. Similar to no.6. G.-bl.
- *9 (17) CHALICE. Type 2d. H.(max.)15.2. D.14.6. Mended. Ring (on stem) of unusual type. 3 grvs. on lip. Plain carination. Bl. Almost no sh. FIG.142.
- *10 (18) CHALICE. Type 2d. H.(max.)15.9. D.15.1. Mended. 3 grvs. on lip. Plain carination. Bl. Poor sh. FIG.139.
- *11 (27) KANTHAROS. Type 3e (?). D.11.9. Foot and most of handles missing. Two horiz. inc. lines bw. rim. Arched notches on carination. 2 groups of roughly inc. lines on bowl; another single line at bottom. Bl. Fair sh. FIG.170.
- 12 (28) KANTHAROS. Type 3e. H.7.2(r); 12.3(h). D.12.9. Low/medium foot. Arched notches on carination. G.-bl. No sh.
- 13 (24) KANTHAROS. Type 3e. D.15.5. Lower part of foot missing. Discolorations. 2 horiz. inc. lines bw. rim. Arched notches on carination. G.-bl. No sh.
- *14 (26) KANTHAROS. Type 3e. H.7.7(r); 12.5(h). D.11.5. Tall foot. Arched notches on carination. Bl. No sh. FIG.171.
- 15 (25) KANTHAROS. Type 3e. H.7.4(r); 12.2(h). D.11.4. Similar to no.14, except that arched notches are neater and closer together.
- *16 (33) KANTHAROS. Type 3i. H.5.4(r); 11.2(h). D.9.9. Discolorations. Bl. No sh. FIG.176.
- *17 (23) KYATHOS. Type 4b. H.8.3(r); 16.7(h).

Chronology

There is a fine cup by Oltos, and an impressive quantity of Attic Black-figure including amphorae by the Priam and Michigan Painters and a krater of the Group of Faina 75. The three Attic black-glazed cups are Type C, plain rim. Most of the material belongs to the last two decades of the sixth century; but the black-glazed cups, and some of the Black-figure lekythoi and mastoids may range into the early fifth.

D.13.7. Part of lip rest. Biforal handle surmounted by flat button. Bl. Poor/fair sh. FIG.204.

- *18 (32) Miniature BOWL. Type 2. H.3. D.7.2.
Heavy incurving rolled rim. Ring foot. FIG.260.
- *19 (30) Miniature BOWL. Type 4. H.2.7. D.7.
Flat base. Incurving rolled rim. FIG.266.
- 20 (29) Miniature BOWL. Type 4. H.(max.)3. D.6.6.
Similar to no.19. Large inc. cross on int.
- *21 (31) Miniature BOWL. Type 6. H.(max.)3. D.7.2.
Angular profile. Very low flat base. Inturned rim. FIG.271.
- *22 (16) Footed BOWL. H.13(r); 13.5(h). One handle and part of foot missing. Slight lip. 2 U-handles set high on body. Edge of foot grooved. 2 groups of horiz. inc. lines on body. FIG.371.

COARSE WARE

- *23 (3) DISH. H.(max.)2. D.14.7. Flat base, recessed at centre. Horiz. lip. Orange-br. clay. Upper surface painted with lighter orange-br. paint. FIG.372.
- *24 (2) JAR. H.7. D.8.4. Offset lip. Plain curving sides. Concave bottom. Gritty r. clay. FIG.373.

RED WARE

- 25 (1) PITHOS. Frags. only. Body ribbed. On shoulder, metopes with horse in relief. Raised zigzag near base. (Cf. FIG.406.)

PLAIN WHITE WARE

- *26 (11) GOBLET. H.6.4. D.8. Markedly incurving rim. Single ring on stem. Moulding at junction of stem and foot. Creamy pink clay. FIG.374.

ETRUSCO-CORINTHIAN

- *27 (6) ARYBALLOS. H.8.3. Rather elongated shape. Very worn. Traces of tongues on shoulder and

banding on body. Dirty cream clay. FIG.374.

- *28 (7) ARYBALLOS. H.7.3. Mended. Very worn. Traces of tongues on shoulder. Creamy pink clay. FIG.374.

ETRUSCAN BLACK-FIGURE

- *29 (4) NECK-AMPHORA. H.25.9. Rather worn. A: two dancing satyrs. B: the same. Large palmettes bw. the handles. Florals on neck. Streaky br. paint. Little incision. Dirty light br. clay. (Lericci, 37, top left; but there ascribed to wrong tomb.) FIG.375.

BLACK-GLAZED

- *30 (5) OLPE. H.23.7. Flat-bottomed. Handle re-attached in antiquity to vase at both ends by means of bronze rivets. Bl., except for reserved underside of bottom. FIG.376.
- *31 (10) KOTYLE. Type A. H.8.7. D.11.2. Broad shape. Heavy U-handles. Resting surface of foot reserved, and underside of base with bl. circle and dot at centre. The rest bl. FIG. 377.
- *32 (9) KOTYLE. Type B. H.7.4. D.9.5. Resting surface of foot reserved, as is underside of base with circle and dot at centre. The rest glossy bl.; the lower half fired to greyish colour. FIG.378.
- 33 (8) KOTYLE. Type B. H.7.1. D.8.3. Similar to no.31.

Chronology

- 29 This has affinities with neck-amphorae such as SH, pl.38, no.890; Albizzati, pl.27, no. 265. But ours has a more elegant shape, and finer drawing. Late sixth or early fifth century.
- 30 No exact parallels in Attic. Perhaps first half of fifth century (Sparkes).

- 31 Most likely Attic. Cf. *Agora* xii, no.341.
Perhaps second quarter of fifth century
(Sparkes).
32-3 Attic. Cf. *Agora* xii, no.362. Probably
second quarter of the fifth century (Sparkes).

Group 38 MONTE ABATONE 211 *Cerveteri*

Tomb with single chamber. Numbers in parentheses
are those of the Lerici list. See Lerici, 43,
centre. (Milan.)

BUCCHERO

- *1 (34) OINOCHOE. Type 6b. H.11.6(r); 13.6(h).
Cylin. handle. Dark g. (unevenly fired). FIG.
59.
2 (35) OINOCHOE. Type 6b. H.12.1(r); 14(h). Simi-
lar to no.1. G.-bl. (unevenly fired).
*3 (36) KYATHOS. Type 1f. H.5.5(r); 11.1(h). D.
9.7. Partly rest. Handle surmounted by crude
plastic bird. 2 pairs of vert. inc. lines on
front of handle, which continue round int. of
lip bw. rim. G.-bl. No sh. FIG.192.
*4 (38) PLATE. Type 2. H.(max.)2.9. D.15.8. Very
worn, with much of surface flaked off. Ring
foot. Overhanging rim. Rough cross inc. on
underside of foot. G. FIG.243.
*5 (37) BOWL. Type 2. H.(max.)6.5. D.17.4. Lop-
sided. Surface chipped. Plain rim. Inc. cross
on underside of foot. G., with traces of dark
g.-bl. slip. FIG.252.
*6 (41) Miniature BOWL. Type 2. H.3. D.8.2. Ring
foot. G.-bl. No sh. FIG.261.
*7 (42) Miniature BOWL. Type 3. H.2.9. D.7.6.
Plain curving profile. Flat base. Large inc.
cross on int. G. FIG.264.
*8 (39) Miniature BOWL. Type 5. H.(max.)3. D.8.6.
Angular profile. Flat base. Inc. cross on
base. Dark g. No sh. FIG.270.
9 (40) Miniature BOWL. Type 5. H.(max.)3.1. D.8.

This group spans a long period. The Etrusco-
Corinthian aryballoi (nos.27-8) are of the first
half of the sixth century. The latest material
reaches down to the middle of the fifth.

Similar to no.8. Inc. cross on base.

IMPASTO

- 10 (2) JAR. H.17. U-handles at mid-belly. R.

RED WARE

- 11 (1) HEARTH. D.29. (Cf. FIG.403.)

COARSE WARE

- 12 (16) Miniature BOWL. H.3. D.7.3. Sharply
curved wall. Flat base. Yellowish clay.
13-15 (15,17-18) Three miniature BOWLS. D.7-8.
Similar to no.12.
16 (20) PLATE. H.2.2. D.11.6. Out-curving horiz.
rim. Concave base. Reddish clay.
17-29 (19,21-32) Thirteen PLATES. D.11-13. Simi-
lar to no.16.
30 (33) PLATE. D.15. Foot with short stem. Over-
hanging rim. Yellow clay.

ETRUSCAN BLACK-FIGURE

- 31 (3) NECK-AMPHORA. Palmettes on neck; lotus
on shoulder. A: duel. B: 2 warriors and
draped woman.
*32 (4) NECK-AMPHORA. H.32.6. Palmettes on neck.
Figured panels on body: A: Chimaera. B: 2
athletes, one holding discus. FIG.379.
33 (14) CUP. D.9.8. Incompl.; foot missing. Pro-
file slightly concave towards rim. Ext. bl.,

except for row of crude palmettes at handle-level, and reserved stripe lower down. Int. painted bl.

ATTIC BLACK-FIGURE

- *34 (5) AMPHORISKOS. H.16. Palmettes on neck. Banding on body. Rays at base. FIG.380.
- *35 (7) OLPE. H.22.1. Rest. 3 bands of ornament on neck and echinus mouth. Figured panel on front of body: man playing lyre, between 2 women. White used for female flesh. (Lerici, 36, top left; but there ascribed to wrong tomb.) FIG.381.
- 36 (8) OLPE. H.18. Similar decorative scheme to no.35. Panel shows Dionysus and maenad.
- *37 (9) SKYPHOS (mastoid). H.8.7. Rest. A: running naked youth between eyes. B: running naked man between eyes. Lip and lower body painted bl. FIG.382.
- 38 (10) LEKYTHOS. H.13. On shoulder: large birds (cocks). On body: man hunting deer.
- 39 (11) LEKYTHOS. H.18. On shoulder: lotus buds and palmettes. On body: large dbl. palmettes.

ATTIC RED-FIGURE

- *40 (12) CUP. D.23.3. Type B. Tondo: man and boy conversing; meander and cross surround. Rest painted bl. FIG.384 (tondo).
- *41 (13) CUP. D.23.5. Type B. Tondo: two boy athletes; meander surround. Rest painted bl. FIG.383 (tondo).

Group 39 MONTE ABATONE 250 *Cerveteri*

Tomb with two chambers. Numbers in parentheses are those of the Lerici list. See Lerici, 43, bottom. (Milan.)

BLACK-GLAZED

- 42 (6) HYDRIA. H.23. 2 reserved stripes on shoulder and near foot.
- 43 (43) CUP(S). Several frags. (Attic.)

Chronology

- 31 I have not seen this vase.
- 32 Terrosi Zanco (*SE* 32 (1964), 44ff., and pl. 7c) compares this with Florence 73724 (*SE* 16 (1942), pl.47.3-4). But the comparison does not seem close.
- 34 Similar amphoriskos from GROUP 36 (illustrated in *Quaderni* i).
- 35-6 Both these are quite close to CVA *Rhodes* i, pl.446.1 (Beazley, *Paralipomena* (Oxford, 1971), 190, no.1: Class of Vatican G50). End of sixth century.
- 37 Cf. Pottier ii, pl.76, Fl77 (satyr between eyes). Beginning of fifth century.
- 38 Cf. *Clara Rhodes* iv, 228, fig.243.1-3 (*ABV*, 469, nos.78-80). Cock Group, and the date is c.500 or later.
- 39 Cf. D.Kurtz, *Athenian White Lekythoi* (Oxford, 1975), pl.68.5, which is similar except for the shoulder decoration. First quarter of the fifth century.
- 40-1 Penthesilea Workshop. Probably third quarter of the fifth century.
- This material spans the period of the last quarter of the sixth century to the third quarter of the fifth.

BUCCHERO

- *1 (33) KYATHOS. Type 1f. H.6.3(r); 10.7(h). D.12. Biforal ribbon handle with flaring wings at front. Ring foot. Br.-g. No sh. FIG.193.

- *2 (34) PLATE. Type 1. H.5. D.15.5. Part of foot rest. Very worn; surface chipped. Everted horiz. rim. Dark g. No sh. FIG.242.
- *3 (35) PLATE. Type 3. H.4.5(max.). D.16. Part of foot rest. Int. surface very worn. Sharply overhanging rim. Inscription on ext. of wall (FIG.426.5). G.-bl. No sh. FIG.245.
- *4 (36) BOWL. Type 4. H.4.3. D.11.4. Rest. Plain rim. Ring foot. Bl. Fair sh. FIG.256.
- *5 (42) Miniature BOWL. Type 3. H.2.5. D.8.1. Slightly angular wall. Footless. Plain rim. G.-bl. FIG.265.
- 6 (37) Miniature BOWL. Type 3. H.3.1. D.8.9. Curved wall. Low base. G.-bl.
- 7 (38) Miniature BOWL. Type 3. H.2.8. D.7.6. Encrusted. Curved wall. Low base.
- 8 (43) Miniature BOWL. Type 3. H.3.1(max.). D.8. Curved wall. Low base. G./g.-bl.
- 9 (44) Miniature BOWL. Type 3. H.3.2. D.8.4. Curved wall. Low base. Horiz. grv. bw. rim. G.-bl.
- *10 (46) Miniature BOWL. Type 4. H.3.(max.). D.7.9(max.). Encrusted. Slightly angular wall. Flat base. Pointed rim. Etruscan inscription on base (FIG.426.4). FIG.267.
- *11 (41) Miniature BOWL. Type 4. H.2.9. D.8. Curved wall. Low base. Rolled rim. G.-bl. FIG.268.
- 12 (39) Miniature BOWL. Type 5. H.2.1. D.6.6. Angular wall. Low base. G.
- *13 (45) Miniature BOWL. Type 6. H.2.7. D.7.9. Angular wall. Very low base. Rim thickened externally. Dark g.-bl. FIG.272.
- *14 (40) Miniature BOWL. Type 6. H.3. D.6.6. Very encrusted. Angular wall. Footless. Rather pointed rim. FIG.273.

COARSE WARE

- *15 (6) OINOCHOE. H.22.3. Flat-bottomed. Tapering body. Ribbon handle. Dirty g.-br. FIG.385.
- *16 (12) JUG. H.11.9(r); 13.7(h). Short neck. Low

flat base. G. cream. FIG.386.

- *17 (32) Miniature BOWL. H.4. D.7.8. Short-stemmed foot. Thickened rim. Light yellow clay. FIG.387.
- *18 (29) Miniature BOWL. H.2.8. D.7.6. Flat base. Plain rim. Light yellow-br. clay. FIG.388.
- *19 (31) Miniature BOWL. H.3. D.7.1. Base almost flat. Light yellow-br. clay. FIG.389.
- *20 (30) Miniature BOWL. H.2.9. D.7.4. Low base. FIG.390.
- 21 (28) Miniature BOWL. H.2.9. D.8.2. Similar to no.20.
- 22 (27) Miniature BOWL. H.3.1. D.8. Similar to no.20.
- 23 (26) PLATE. D.11. Everted horiz. lip. Low flat foot. Br.

COARSE PAINTED WARE

- *24 (7) OINOCHOE. H.(pres.)21.7. Mouth missing. Bulging body. Small conical neck. Low flat foot. Ribbon handle. Neck painted bl. Bands of r. and bl. paint on body. Light br. clay. FIG.391.
- 25 (13) JUG. H.12.1(r); 13.7(h). Similar to no.16, except for neck which is taller, articulated, and painted r.
- *26 (22) ARYBALLOS. H.8.3. Round body. Low concave foot. Echinus mouth. Ribbon handle. Traces of banding on body. Handle and mouth (ext. and int.) painted bl. Pink-br. clay. FIG.392.
- *27 (23) PLATE. H.2.8. Shape similar to no.23. Int. of lip painted orange-r. Light yellow-br. clay. FIG.393.
- 28 (24) PLATE. Similar to no.27.
- 29 (25) PLATE. H.2.5. D.12.8. Similar to no.27.
- 30 (3) COMPOSITE POT. H.12.1(r); 20.6(h). Two spherical flat-bottomed jars with offset lip, joined at mid-belly. Twisted handle joins the rims. Traces of r. paint. Bl. deposit on surface. Dirty br. clay.

RED WARE

- 31 (1) HEARTH. H.10.9. D.32. (Cf. FIG.403.)
 32 (2) HEARTH. H.8.6. D.31.5.

ETRUSCAN BLACK-FIGURE

- *33 (4) OLPE. H.26.8. Bands of linear ornament on mouth and neck. Panel on body with 2 dancing women. Dilute br. lines instead of inc. (Lerici, 36, top centre; but there ascribed to wrong tomb.) FIG.394.
 34 (14) SKYPHOS. H.11.9. Flaring rim. Base of handles reserved, also handle-frieze which has bl. strokes. The rest bl., except for narrow reserved stripe on int. bw. rim. Cf. SH, 154, fig.201.
 35 (16) SKYPHOS. H.7.5(r); 8.1(h). D.10.2. Similar shape and dec. to no.34, but r. paint used. Dirty yellow clay.
 36 (15) SKYPHOS. H.7.6. Similar to no.35.

ATTIC BLACK-FIGURE

- *37 (5) OINOCHOE. H.24.1. Panel shows warrior flanked by 2 women. Worn. Incision used, and white paint for female flesh. FIG.395.
 38 (9) AMPHORISKOS. H.12.9. Rest. On shoulder: row of bl. kidney-shaped ornaments, each containing yellow-white dot. On body: row of bl. pear-shaped drops, alternately upright and inverted, each containing yellow-white dot. Neck and base painted dark r.-br.
 39 (10) AMPHORISKOS. H.11.2. Echinus mouth painted br.-bl. outside and inside. Body covered with r.-br. bands. For the shape: GROUP 38:*34.
 40 (11) AMPHORISKOS. H.9.8. Similar to no.39, but with addition of palmette on either side of neck, and tongues on shoulder.

BLACK-GLAZED

- *41 (8) OLPE. H.10.9. Worn. Conical neck. Flaring mouth. Very low concave foot. Glossy bl. paint. FIG.396.
 *42 (17) CUP. H.8.3(r); 9.2(h). D.16.5. Parts of lip and most of one handle rest. Heavy foot with conical stem. Vert. concave lip. Undersides of handles, and area between arms of each handle, reserved. The rest dark br.-bl. FIG.397.
 *43 (18) CUP. H.7.5. D.16.9. Rather similar to no.42, but foot is lower, and there is continuous curve from stem to bowl. Painted dark r.-br. Areas between arms of handles reserved. FIG.398.
 *44 (21) CUP. Type B. H.7.1. Rest. Low ridge on upper surface of foot. Reserved areas: undersides of handles, and areas between arms of handles; edge of foot; circumference and middle of underside of foot. FIG.399.
 *45 (20) CUP. H.8.2(r); 8.6(h). Slightly concave lip. Narrow stem. Painted bl. Reserved areas as for no.44. FIG.400.
 *46 (19) CUP. H.4.8(r). Large piece missing, including one handle. Other handle mostly rest. Bl. On underside of base, circular reserved area containing two small br. circles; and up against the foot, narrow reserved stripe. FIG.401.

ALABASTER

- 47 (47) ALABASTRON. H.13.5. Very worn on one side. Long cylin. shape. Short neck; everted mouth. Two protuberances near top, one on each side of body.
 48 (48) ALABASTRON. Incompl. Similar to no.47.

BRONZE

- 49 (49) Part of bronze handle.

Chronology

- 33 Cf. SH, pl.40, no.931. This has similar subject, style, and the same border at the sides. The shape is that of the Attic olpe of GROUP 38:*35-6.
- 37 Late sixth-century shape.
- 41 Most likely Attic. Cf. *Agora* xii, nos.266-7. 'Early fifth century, before 480' (Sparkes).
- 42-3 Not Attic, but derived from Attic types. Perhaps first half of fifth century (Sparkes).

Group 40 AUTOSTRADA 48 *Cerveteri*

There is no information about the tomb, which was excavated by Mengarelli. The bulk of the material consists of coarse ware: two oinochoai and numerous small flattish dishes with horizontal rim. The bucchero corresponds with that of the excavation notebook, except that this lists 18 miniature bowls whereas there are now only 13. The excavation notebook lists altogether 89 items. Apart from the owl-kotyle (no.20) there is no other item of painted or imported ware. The numbers of the excavation notebook are given in parentheses. (Cerveteri, Mengarelli.)

BUCCHERO

Grey to dark grey in colour. The core is brown-grey, where visible. The surface is without sheen.

- *1 (43) PLATE. Type 2. H.3. D.(max.)14.5. Surface chipped. Ring foot with vert. edge. Small overhanging rim. FIG.244.
- *2 (40) PLATE. Type 3. H.(max.)4.9. D.14.5. Wide stemmed foot. Sharply overhanging rim. G.-bl. FIG.246.
- *3 (41) PLATE. Type 3. H.(max.)5.9. D.14.8. Fairly tall narrow stemmed foot. Thickened rounded rim. FIG.247.

- 44 Type B, probably Attic. See *Agora* xii, 92, n.26. Perhaps early fifth century (Sparkes).
- 45 Vicup, Attic. Cf. *Agora* xii, no.437. Should date from the second quarter of the fifth century (Sparkes).
- 46 Stemless cup, probably Attic. Cf. *Agora* xii, no.481, dated to c.425 (Sparkes).

This group of material spans the same period as GROUP 38. No.24 is perhaps of Hellenistic date.

- 4 (42) PLATE. Type 3. H.5.8. D.14.7. Foot incomplete. Similar to no.3.
- *5 (20) BOWL. Type 3. H.5.5. D.16.1. Externally rolled rim. Ring foot. FIG.254.
- *6 (21) BOWL. Type 3. H.5.8. D.17.3. Rather similar to no.5, but with more angular profile, and with larger ring foot. FIG.255.
- *7 (2) Miniature BOWL. Type 2. H.4.1. D.7.5. Heavy rolled rim. Ring foot. FIG.262.
- 8-10 (3-5) Three miniature BOWLS. Type 2. D.6-7.3. Similar to no.7.
- *11 (12) Miniature BOWL. Type 4. H.3. D.8.4. Flat base. Inturned rim. FIG.269.
- 12-13 (13-14) Two miniature BOWLS. Type 4. D.7.3-7.4. Similar to no.11.
- *14 (6) Miniature BOWL. Type 6. H.2.9. D.7.5. Flat base. Rather angular profile. Inturned rim. FIG.274.
- 15-19 (7-11) Five miniature BOWLS. Type 6. D.6.8-7.4. Similar to no.14.

ATTIC

- *20 (89) OWL-KOTYLE. H.6.3. Much of upper part missing, including most of vert. handle. Central part of underside of foot reserved, with small circle containing dot at centre. Resting

surface of foot reserved. Paint fired to tinge of g.-br. FIG.402.

Chronology

20 Owl-kotyle Type B. It belongs to Johnson's Group 2 (*Studies presented to D.M. Robinson* ii (St Louis, 1953), 96ff.), which is character-

ized by the 'dotted lines paralleling the eyebrows'. The date is probably the second half of the fifth century. (For a somewhat later chronology: Torelli, *BSR* 38 (1970), 70, no.9.) All-black kotylai of this type from the Athenian Agora have been dated to the first half of the fifth century (see GROUP 37:*32-3).

SUPPLEMENTARY CATALOGUE OF UNPUBLISHED BUCCHERO INCLUDED IN THE TYPOLOGY BUT NOT IN THE MAIN CATALOGUE

1 AMPHORA. Type 1b no.19. H.11. No dec. Dark g. In context with banded Etrusco-Corinthian aryballoi and alabastra. From Leprignano (Capena): Le Macchie Tomb 145. Villa Giulia store (inv. no.16693).

2 AMPHORA. Type 1b no.22. H.10.5. No dec. Grey bucchero. From Capena: Le Saliere Tomb 120. Villa Giulia store (inv. no.23725).

3 AMPHORA. Type 2 no.1. H.35.3. One handle broken off. Mottled g. Context unknown. Tarquinia store (inv. no.RC7245).

4 OINOCHOE. Type 2a no.4. H.26.5(r); 28.5(h). Neck: 2 rows of vert. fans (closed above open) supported by horiz. rouletted lines. Shoulder: opposed closed horiz. fans. Bl. Good sh. Context unknown. Tarquinia store (inv. no.RC7772).

5 OINOCHOE. Type 3a no.20. H.13.7(r); 14.5(h). Surface very worn. G.-bl. No sh. A large group of associated pottery includes a large Corinthian alabastron (H.27.5) showing a Typhon, and a worn Corinthian amphoriskos (cf. GROUP 26:*40), both probably MC. From Laghetto Tomb 365 (central chamber). Cerveteri museum.

6 OINOCHOE. Type 4b no.1. H.20.9(r); 27.5(h). Bl. No sh. From Monte Abatone Tomb 537. This is a large tomb-group probably comprising more than one burial. The most important im-

ported piece is a black Laconian krater of perhaps the second or third quarter of the sixth century (cf. GROUP 28:18). But the oinochoe may be earlier. Milan.

7 OINOCHOE. Type 4e no.2. H.19.5(r); 23.5(h). Slight restorations. 2 grvs. at top of neck; 2 inc. lines on shoulder. Dark g.-bl. Very poor sh. From Monte Abatone Tomb 275; a mixed group from which the imported pottery ranges from Protocorinthian to an Attic Black-figure lekythos. Milan.

8 OINOCHOE. Type 7c no.1. H.23.3. G.-bl. Poor sh. From Monte Abatone Tomb 240. Cerveteri store.

9 OINOCHOE. Type 9b no.4. H.17.7. Animal heads on rim. G.-bl. Poor sh. From Monte Abatone Tomb 155. Cerveteri store.

10 CHALICE. Type 2d no.57. H.10.5. D.11.8. Diamond notches on carination. G.-bl. Poor sh. From Laghetto Tomb 365 (central chamber). For context see no.5 above. Cerveteri museum.

11 KANTHAROS. Type 3f no.1. H.5.7(r); 9.6(h). D.10.7. 2 inc. lines bw. rim. Vert. closed fans on lip. Notches on dbl. carination. Dark g.-bl. Fair sh. From Autostrada Tomb ('tumuletto') 84. This group contains a Laconian all-black aryballos (cf. GROUP 25:16). Cerveteri, Mengarelli.

12 KYATHOS. Type 1h no.1. H.7(r); 13.8(h). Dark

- br.-bl. From Monte Abatone Tomb 196. Milan.
- 13 CUP. Type 2a no.5. H.4.7. D.11. Uncatalogued. Context unknown. Cerveteri store.
- 14 CUP. Type 3a no.2. H.7.4. Much missing, but profile complete. 2 groups of inc. lines on bowl. Dark g.-bl. Poor sh. From Monte Abatone Tomb 290. This is a large tomb-group with painted pottery ranging from imitations of the East Greek cup of Villard/Vallet's Type A1 to frags. of Attic Tyrrhenian amphorae. Cerveteri store.
- 15 CUP. Type 3b no.15. H.10.5. D.18.9. Closed horiz. fans at handle-level. Bowl: group of inc. lines, grv., group of inc. lines, grv. Dark g.-bl. Poor sh. From Monte Abatone Tomb 90. The associated pottery consists of a Bird bowl of Coldstream's Group 2 and an East Greek cup of Villard/Vallet's Type A1. Milan.
- 16 CUP. Type 3c no.2. H.4.6. D.13. 3 groups of inc. horiz. lines on bowl. Bl. Fair sh. From Monte Abatone Tomb 24. Painted pottery from this group includes a Protocorinthian banded pyxis lid and several banded Etrusco-Corinthian aryballoi and alabastra. Cerveteri store.
- 17 CUP. Type 4b no.1. H.5.4. D.10.5. Notches on carination. G.-bl. Uncatalogued. Context unknown. Cerveteri store.
- 18 CUP. Type 5. H.6.2. D.18. G.-bl. Very poor sh. Context unknown. Tarquinia store (inv. no.RC7301).

3: TYPOLOGY

AMPHORA

Recent studies have helped to make the development of the amphora clearer: Dohrn and Colonna have examined the impasto types; Verzár has tackled the evolution of the later bucchero amphorae.

The amphora of Type 1 is characterized by the conical neck and the ribbon handles from shoulder to rim. There is a clear line of development from the earliest types to the 'Nikosthenic' shape, and the latter is in no way derived from the Villanovan biconical urn as once suggested (by Gallatin, *AJA* 30 (1926), 76ff.).

Types 1a and 1b are often decorated with a double spiral on the body, which has given rise to the term 'spiral amphora'. These types (especially in impasto) are also sometimes called '*anfora laziale*', although they are as common on S. Etruscan and Faliscan sites as in Latium.

The typology of the impasto amphora is summarized by Colonna (*MEFR* 82 (1970), 637ff.). His view is that the shape begins very squat (Type A), the body narrowing to globular during the first half of the seventh century (Type B). The latter type occurs not uncommonly, the narrower and later Type C almost exclusively in bucchero. This agrees well with the later development of the shape in bucchero, where the most noticeable trend is the progressive narrowing and heightening of the body. This in itself would tend to discredit Dohrn's conclusion (Dohrn 1965, 149) that the impasto amphora develops from narrow to

broad. Dohrn would place the very broad examples from the Vaccareccia tombs at Veii (Palm, 61ff.: Tomb 1 no.2, Tomb 4 no.8, Tomb 5 no.3 etc.) typologically late in his series. But Palm's chronology of the Vaccareccia and Picazzano tombs (Palm, 85f.) is certainly too low. Most of the impasto spiral amphorae from the Vaccareccia tombs should belong in the first half of the seventh century, with at least a few dating to the end of the eighth.

The place of origin of the spiral amphora is disputed. An impasto spiral amphora from Ischia, found in a context of before 700, induces Dohrn to argue for an Ischian origin, and as the ultimate prototype for the double spiral ornament he cites two primitive bronze amphorae from nearby Cumae (*MA* 22 (1913), pl.17.1-2). But where early metal examples are concerned, the bronze amphora from Narce (*MA* 4 (1894), 232, fig.103), also mentioned by Dohrn, is closer to the impasto version, and moreover it possesses the characteristic 'W's on the body which are later to be standard. An impasto amphora from the Sorbo cemetery at Cerveteri also has a spiral ornament of what looks to be an early type (Pohl, 276, fig. 271.1). The great numbers of impasto amphorae from Narce and other sites in the Faliscan area (Holland, 95ff.) suggest that this may have been the centre of diffusion. Veii, however, has produced an equal if not greater quantity of early amphorae. These are characteristic of Close-Brooks' Period 3A, beginning c.720 (*SE* 35 (1967),

323ff.). The amphora from Ischia is likely to be a product either of Faliscan or Veian workshops.

By the time the bucchero amphora first appears, the impasto amphora is common in most parts of the Faliscan area, S. Etruria and Latium.

TYPE 1a (Ramage Types 1A and 1D)

(Here and throughout, the provenance is Cerveteri unless otherwise stated.)

(1) From Casaletti Tomb 2 (*SE* 36 (1968), 269, fig.3, middle row left). (*2) Tarquinia. From Cultrera's Tomb 37 (*NS* 1930, 152). FIG.1. (*3) Tarquinia. GROUP 8:1. FIG.2. (4) GROUP 9:1. (5) San Giovenale. Porzarago Tomb 8, no.29 (*SG* i.5, pl.29.29).

(6) Regolini-Galassi Tomb, no.352-20565 (Pareti, no.352; Ramage, fig.5.1 and pl.1A). (7) Monte Abatone Tomb 4, right chamber, no.3 (Ramage, fig.9.5). (*8) GROUP 6:1. FIG.3. (9) Camera degli Alari, no.21149 (Ramage, fig.12.4). (10) Veii. Monte Michele Tomb C, no.9 (Cristofani, fig.7, pl.9.2). (11) Veii. Monte Michele Tomb D, no.2 (Cristofani, fig.11, pl.13.2).

The list is arranged in two groups (1-5, 6-11) according to decoration. Nos.1-3 certainly, 6-8 possibly belong to Colonna's Type B; the others to his Type C.

Type 1a is distinguished from Type 1b mainly by its greater size, with a maximum height of over 23 cm. But generally there is here a greater resemblance to the impasto amphorae discussed above; the body being fuller and squarer, with a flatter shoulder (especially nos.1-3). The neck is usually low and broad at the base. However, some examples (e.g. no.10) are simply larger versions of Type 1b. The base is always very small. There is a marked tendency towards narrower proportions.

Decoration

(i) *With double spiral* (nos.1-5). The maximum number of concentric circles for each spiral is about 10. Instead of a double spiral no.2 has large rosettes, each inscribed within a circle. This is unusual, but is found on impasto amphorae (Dohrn, 1965, pl.37b-c; 'Caere', 501, fig.120). No.2 is also unusual in having small fans placed between the arms of the 'W's below the handles. A unique feature of no.1 is the rouletting of the double spiral.

There is often an ornament above the double spiral: a stylized bird (no.3), a fan (no.2). An amphora from Narce (Dohan, pl.40.4) has in this position two closed fans placed end to end. The neck generally receives some decoration: rows of vertical fans supported by horizontal rouletted lines, or fans alone (no.5). The handles are decorated with vertical lines, either rouletted or incised. No.4 has no decoration on the neck, but the handles are striated.

(ii) *With body ribbed or striated* (nos.6-11). The neck and handles may be decorated in any of the various ways described above. The handles may also have a row of vertical fans (no.8), framed by vertical lines (no.9). No.11 is unusual in having a row of stamped oblique 'S's on the base of the neck (cf. FIG.415.10).

(iii) *Without decoration*. Examples are rare and typologically late.

Chronology

Beginning in the second quarter of the seventh century, this is one of the first types to appear in bucchero. It persists into the last quarter of the century. No.3 looks considerably earlier in date than the context would suggest; both this and no.2 may have been imported from Cerveteri.

TYPE 1b (Ramage Types 1B and 1C)

(*1) GROUP 6:2. FIG.4. (2) Camera degli Alari, no.21165 (Ramage, fig.12.5). (*3) GROUP 11:1. FIG.5. (*4) Tarquinia. GROUP 8:2. FIG.6. (5) GROUP 23:1. (*6) GROUP 10:1. FIG.7.

(7) Monte Abatone Tomb 4, right chamber, no.4 (Ramage, fig.9.3). (8) Monte Abatone Tomb 608, no.59 (Ramage, fig.10.3). (9) Camera degli Alari, no.21120 (Ramage, fig.12.6). (10) Veii. Monte Michele Tomb D, no.3 (Cristofani, fig.11, pl. 13.1). (*11) Veii. Picazzano Tomb 10, no.5 (Palm, pl.1). FIG.8. (12-16) Veii. Picazzano Tomb 15, no.17; Tomb 17, nos.7-8; Tomb 18, no.6; Tomb 20, no.7 (Palm, pls.2,4,6,7). (17) Veii. Picazzano Tomb 20, no.8 (Palm, pl.7). (18) GROUP 18:1.

(*19) Capena. From Le Macchie Tomb 145. (Suppl. Cat. no.1.) FIG.9. (*20) San Giovenale. Grotte Tufarina Tomb 2, no.1 (SG i.5, pl.50.35). FIG.10. (*21) GROUP 18:2. FIG.11. (*22) Capena. From Le Saliere Tomb 120. (Suppl. Cat. no.2.) FIG.12. (23) Veii. Campetti (Vagnetti, no.59, pl.62).

The list is arranged in three groups according to decoration (1-6, 7-18, 19-23). These correspond to the three sub-divisions of Type 1a. All the examples belong to Colonna's Type C, with the possible exception of no.7 which is more akin to his Type B.

Type 1b is a small amphoriskos of not more than c.12 cm in height. At first the shape is broad, and the body rather plump. The early example no.7, with its broad shoulder and low neck, bears a very close resemblance to the larger Type 1a. Very soon the neck grows taller, and it may even reach to almost half the total height (no.1). Another marked tendency is for the body to lose its rounded profile, narrowing towards the bottom in a straight line (no.6). The later plain examples develop narrower proportions, the amphoriskos ending its career with a taut piri-form body and tall narrow neck (no.21). The base is always very low and inconspicuous, or there is no noticeable base (no.6).

Decoration

(i) *With double spiral* (nos.1-6). Below the handles a multiple 'W'. Each spiral consists of 3-4 concentric circles. Above the double spiral may be added an additional ornament: a stylized bird (no.3); rows of horizontal rouletted lines (Ramage, fig.16.3). On impasto amphoriskoi a wider range of ornaments is found in this position than on bucchero. They include a palmette (e.g. Dohrn 1965, pl.36c), a stylized branch, and an inverted multiple 'V'. The latter, according to Ramage's fig.17.1, is also found once on a bucchero amphoriskos from Tarquinia. The neck carries no decoration (except for the example just cited from Tarquinia, which has a zigzag at the base of the neck, following an earlier tradition). The handles usually have a set of vertical lines placed rather to one side.

(ii) *With body ribbed or striated* (nos.7-18). Amphoriskoi with this decoration are more frequent at Veii than at Cerveteri. The seven examples from the Picazzano cemetery (nos.11-17) all have particularly neat striations. The neck sometimes has a row of closed vertical fans supported by horizontal rouletted lines (nos.7 and 10); others have simply a row of closed vertical fans (nos.8 and 17), or horizontal fans (no.9). A zigzag on the base of the neck is found on a rather untidy specimen from the Giulimondi Tomb (Pareti, no.467, pl.62). The handles may be plain, or have vertical lines.

(iii) *Without decoration* (nos.19-23). Plain amphoriskoi, although they do not figure much in published tomb-groups, are by no means scarce. The type is known in Grey bucchero at San Giovenale (no.20); and Capena and Veii have produced what look to be local versions in Grey bucchero, with almost vertical neck and thick handles (nos.22-3).

Chronology

Type 1b(ii) (with striated body) is first found in contexts of the middle of the seventh century; Type 1b(i) (with double spiral) may begin slightly later. Both persist into the last quarter of the seventh century. Nos. 3, 4 and 6, from their contexts, should belong in the last quarter, although nos. 3-4 are typologically not particularly late and are to be placed, perhaps, more to the beginning of the quarter. No. 10 has been dated to no later than c. 620 (Cristofani, 54), and for nos. 2 and 9 the Camera degli Alari gives about the same date.

The probable date of the plain amphoriskoi is the last quarter of the seventh century, persisting into the first quarter of the sixth. Associated pottery found with no. 19 includes two round Etrusco-Corinthian aryballoi and a third, flat-bottomed, aryballos of the sixth century (for which see Payne, NC, 304). Also useful is the evidence of a tomb-group at Carthage (P. Gauckler, *Nécropoles Puniques I* (Paris, 1915), Tomb 327, pls. 169-70) which contains an amphoriskos not unlike no. 21, together with Corinthian pottery. Good MC parallels can be found for the tripod-pyxis, the round aryballos (soldiers in 'snow-storm') and the amphoriskos with animals. There are also Etrusco-Corinthian plates by the Silhouette Painter: Szilágyi, *SE* 40 (1972), 51ff. The group may be dated to the first quarter of the sixth century.

TYPE 1c

(*1) GROUP 4:1. FIG. 13.

One example only. This large amphora has a very tall body, tapering to a very narrow foot. Other unusual features are the almost vertical handles, and the uninterrupted curve from neck to shoulder. The ribbing of the body is unique for a bucchero amphora, and rather suggests the influence of Red ware. The handles, too, are

vertically ribbed. The position of minor decorative features - on the neck the closed vertical fans above the gaps between the open fans below, and the row of stamped rosettes (cf. FIG. 415.3) above the foot - finds no parallel on other amphorae.

Suggested date

Third quarter of the seventh century.

TYPE 1d

(*1) GROUP 13:1. FIG. 14. (*2) GROUP 18:4. FIG. 15. (*3) GROUP 15:1. FIG. 16. (4) Banditaccia, zona 'del recinto', Tomb 65, no. 4 ('Caere', 474, fig. 110.3). (*5) GROUP 18:3. FIG. 17. (*6) GROUP 24:1. FIG. 18.

Types 1d and 1e correspond to Verzár's 'erste Stufe der Übergangsphase'.

These amphorae clearly develop out of Type 1a, from which nos. 1 and 2 are not all that far removed. The body is narrower, and becomes progressively more so. The point of maximum width has shifted from below the shoulder to the handles. There is also a difference in the shape of the body, which is now piriform. The neck, too, becomes considerably narrower, as does the base. The base remains low, but has a varying profile: slant-edged (nos. 1 and 2); with vertical edge (no. 3); with curved edge (no. 6); of special low variety (no. 5).

Decoration

The decorative scheme of Type 1d shows clearly a departure from those of Types 1a-c, in that the body is now divided into horizontal zones. Nos. 1-3 have a broad zone of striations on the body. The rest have two or more narrow groups of horizontal lines. Horizontal divisions of the body, whether by incised lines, grooves or raised ridges, are a particularly common feature of the

later types of amphora; the final choice falling on raised ridges.

The only other decorative element is the double incised rays around the base of no.1. The handles are plain, except for no.6, where there are four vertical lines on each.

Of two examples with incised animal friezes (Bonamici, no.34, pl.16; no.80, pl.40), the first is from Falerii and is close to Type 1a in shape and handle decoration (vertical fans). The second is of unknown provenance, but attributed to Cerveteri by Bonamici. It stands late in the series, and has stamped animals on the handles, like many examples of Types 1e and 1g.

Chronology

An early example of Type 1d is an amphora from the Chigi Tomb. Verzár would date it to c.630-625 (Verzár, 48, and fig.3). From their contexts no.1 should be dated in the last quarter of the seventh century, no.3 in the same quarter - perhaps rather towards the end of the quarter. The lower limit provided by the contexts of nos.2, 5 and 6 is probably not later than the second quarter of the sixth century. The chronology of Types 1f and 1g, however, makes it unlikely that Type 1d extends to so late a date, the probable range for which is the last quarter of the seventh century, perhaps continuing into the first quarter of the sixth.

TYPE 1e

(1) Tomba dei Doli, no.35 ('Caere', 325, fig. 65.2). (*2) GROUP 13:2. FIG.19. (3) Veii. Monte Michele Tomb E, no.1 (Cristofani, fig.16, pl. 18.1).

Verzár lists these as nos.5-7 in her 'erste Stufe der Übergangsphase'.

The large fragmentary amphora from the Calabresi Tomb (?) might also be classified here

(Pareti, no.398, pl.54), though it stands very much alone in both shape and decoration. The relief figures on the body suggest a date rather later than that proposed below for those listed.

These amphorae are an exception to the general tendency towards slimmer proportions. They form, however, a rare type. They have the broad body of Types 1a-b, but with a taller neck. The foot of nos.1-2 is more substantial than any of Type 1d, but it is basically of the same kind as Type 1d no.1. No.3 has a rather different, flaring foot.

Although no.3 has four handles, and the others have two, there are many similarities of shape and decoration that make it desirable to group them together. All three, in similar ways, herald the developed 'Nikosthenic' amphora. First, by the presence of raised ridges on the body. No.3 has four, including the one at the neck/shoulder junction. No.2 has only two, but the three grooves on the lower body have the same effect as a third. All the ridges have notches; on the later 'Nikosthenic' amphorae the ridges may be notched, or, more commonly, plain. Secondly, the 'Nikosthenic' amphora is anticipated here in the decoration of the handles, in the openwork figures of no.2 (FIG.424) and the relief figures of nos.1 and 3.

Nos.2 and 3 have double incised rays around the base, and incised animals on the middle of the body enclosed by zones of striations. No.2 has a proper animal frieze (FIG.414), in contrast to the widely spaced flying birds of no.3.

Chronology

The context of no.2 dates it to the last quarter of the seventh century or the very beginning of the sixth. Cristofani assigns no.3 to c.610-590 (Cristofani, 70).

TYPE 1f (Verzár's 'zweite Stufe der Übergangsphase')

(*1) GROUP 26:1. FIG.20. (*2) GROUP 24:2. FIG.21. (3) Context unknown. Cerveteri Necropolis store-room (Bonamici, no.13, pls.8-9; Verzár, figs. 8-9). (*4) GROUP 29:1. FIG.22. (5) GROUP 29:2.

Before the 'Nikosthenic' shape is finally adopted the amphora, in its later stages, shows a considerable degree of variety and experiment. The items listed show clearly individual traits, especially in the profile of the body, which varies from broad-shouldered (no.1) to egg-shaped (no.2) to rounded and plump (no.3). It is difficult to find good parallels for any of them. They are classified together here chiefly because they have one important feature in common: the tall flaring foot.

The shape of the flaring foot suggests influence from metal vases. In its developed form it is not unlike e.g. the foot of the Vix krater (*Mon Piot* 48 (1954), pl.4), but metal examples from as early as the end of the seventh century and the beginning of the sixth are rare. Two metal vases from the Tomba del Duce do have a very tall foot (Camporeale 1967, pls.7 and 14); and in pottery a large amphora with conical foot is common in Etrusco-Corinthian in the last quarter of the seventh century (cf. GROUP 10:*36).

The foot is lowest on no.1. In this, as well as in overall shape, no.1 stands closest to Type 1d. The others have a foot that corresponds in height to that of Type 1g. Nos.4 and 5 are particularly close to Type 1g, except for the absence of horizontal divisions of the body. Nos. 1 and 2 have a fillet at the junction between stem and body.

Decoration

No.3 has an ambitious programme of incised decoration: two animal friezes on the belly enclosed by pairs of notched ridges. More animals prowl

below the handles. Floral chains run up the handles, and multiple rays spring from the base. There are open fans on the shoulder between the handles. Finally, there are more notched ridges on the neck and neck/shoulder junction, and pairs of grooves on the neck and above the foot.

The dividing of the body (and neck) horizontally by groups of lines (no.1), by grooves (no.2) and by ridges (no.3) is not found on the earliest types of amphorae, as has already been noted. No.1, as well as having a multiple dotted zigzag on the shoulder and large multiple opposed chevrons (also dotted) lower down on the body, displays fairly elaborate decoration on the handles, which includes two small opposed birds. The other amphorae make do with a few vertical lines on the handles. On nos. 4 and 5 these are the only decorative element employed.

Chronology

The upper limit for no.1 is the last quarter of the seventh century; and, with its low foot, this is where it should belong. The style of the animal friezes of no.3 is close to that of Type 1e no.2 (Bonamici, 106), so this amphora should not be dated much later than c.600. Nos.4 and 5 are fixed firmly within the sixth century and may be contemporary with the amphorae of Type 1g from the same tomb-group.

Banditaccia Tomb 9 (Cerveteri) provides some further information. It produced an amphora which in overall proportions is not unlike no.2 (*NS* 1955, 72, fig.23, no.8), together with Corinthian pottery. The ring-vase (no.48) should be dated to the first or possibly the second quarter of the sixth century (Ure, *Hesperia*, 1946, 38ff.). The presence of this, and of the 'white dot style' alabastron (no.43) and the 'football' aryballos (no.49), suggests very strongly that this tomb-group belongs to the first quarter of the sixth century.

This type, then, seems to belong to the first quarter of the sixth century; but begins earlier and ends probably rather later than this.

TYPE 1g

(1) GROUP 23:2. (*2) GROUP 29:3. FIG.23. (3) GROUP 29:4. (4) GROUP 29:5. (5) GROUP 29:6. (*6) GROUP 36:1. FIG.24. (7) Veii. Quattro Fontanili (NS 1963, 264, fig.125b).

This is the type commonly known as the 'Nikosthenic' amphora. Most of its characteristics have already been anticipated by examples described above (cf. Types 1e and 1f). It has a slender shape, and rarely is the body broader than that of no.2. There is a flaring foot and the neck is narrow. Its most recognizable feature is the two horizontal ridges on the upper part of the body, and there is sometimes an additional ridge above the foot (no.6). These ridges quite frequently have diamond notches.

Comparison between no.2 and drawings of Attic Nikosthenic amphorae (as in *The Diagonal* 1 (1920), 194-5) shows clearly how close in shape the Attic product is to the Etruscan. In Attic the body is tauter and more tapering, the neck is in some cases slightly shorter, and there is a moulding at the junction between foot and body; but these are slight differences only.

A later stage of development is shown by no.6. The curve has been taken out of the body, and the neck is more vertical than conical. The foot has lost a great deal of its height.

No.5, of large dimensions, is basically similar to no.2. Apart from the lower ridge on the body being doubled, the main difference is that instead of two handles there are three, spaced evenly apart. This is rare, as also are four-handled examples (cf. Type 1e no.3).

The type is not uncommon in Grey bucchero.

Later than the others is no.7, which is of a debased shape with bulging handles.

Decoration

Examples with incised animal friezes are uncommon (Bonamici, no.81). Type 1g also provides some of the very few examples of painted decoration on bucchero (see Chapter 4, xiii). Otherwise, apart from the frequent notching of the horizontal ridges, the decoration is confined to the handles. Plain-handled examples (nos.6-7) are not uncommon. The handle decoration may be executed in one of three ways (Chapter 4, xiv):

- (i) Openwork (no.4; cf. also Type 1e, no.2).
- (ii) Stamped in relief (nos.1,5). (iii) Incised (nos.2 and 3; not common).

Chronology

Type 1g is particularly common at, and its manufacture probably confined to, Cerveteri. Cerveteri, too, is where almost all the Attic Nikosthenic amphorae have been found, as a glance through Beazley's list will show (ABV, 216ff.). Clearly this is a case of an Attic workshop copying an Etruscan shape. The imitation extends even to the decoration of the handles. One Nikosthenic even has animals on the handles (CVA Villa Giulia iii, pl.23), though a single human figure in this position is more normal. The handles of bucchero amphorae are commonly decorated with Orientalizing motives, in relief or openwork, from at least as early as the end of the seventh century (cf. Type 1e).

In Rumpf's opinion, the chronology of this type may be determined by the date of the activity of the Attic potter Nikosthenes (AA, 1923-4, 95). This is a sound statement, and his date of 530-520 may well be correct for the Leipzig amphora which he is discussing (*op.cit.* figs.22-3), as it is particularly close to the Attic form and has the moulding at the top of the stem.

But the first appearance of this type must be considerably earlier, probably towards the end of the first quarter of the sixth century. Some

evidence is provided by a published tomb-group from Cerveteri (NS, 1955, 75ff., fig.39). The pots illustrated surely belong to two different burials; the bucchero olpe (no.12) and oinochoe (no.13), both with incised decoration, go together with the Ionic cup (probably Villard/Vallet's Type A1), and their date should be towards the end of the seventh century. The rest of the bucchero, including the amphora no.10, looks considerably later, and the date may be provided by the amphoriskos no.34. This may be Corinthian, or just possibly Etrusco-Corinthian. The date of the second burial can hardly be later than the second quarter of the sixth century.

Nos.2-5 may also belong to the second quarter of the sixth century, or possibly a little later. No.6 is later still from a group which has a span of c.520-490.

In conclusion, Verzár's chronology for the later amphora types seems basically sound. According to this her 'zweite Stufe' (my Type 1f) is of the first quarter of the sixth century, and the amphora has appeared in its fully developed 'Nikosthenic' form (Type 1g) by the second quarter. The production of the latter has already passed its zenith by the time the Attic Nikosthenic amphorae begin to be imported. But Type 1g does last probably to the end of the century, possibly continuing into the next (no.7).

TYPE 2

(*1) Tarquinia. Inv. no.RC7245. (Suppl. Cat. no.3.) FIG.25.

Bucchero imitations of the Attic Black-figure neck-amphora are very rare. This one has an echinus mouth and tapering body, with a slight moulding at the neck/mouth and foot/body junctions. There are one or two others at Tarquinia with a slightly less tapering body.

Date

On comparison with the Attic shape the date should be no earlier than the last quarter of the sixth century.

OINOCHOE

Summary of Typological Analysis

The oinochoe occurs in Etruscan bucchero in a great variety of types. It remains popular throughout the main period of bucchero production.

Type 1 is based on the Protocorinthian conical oinochoe. It is very rare and probably early.

The tall-necked oinochoe (Type 2a) belongs mainly to the second and third quarters of the seventh century. The shape is probably of Phoenician origin. A degenerate version (Type 2b) persists into the first quarter of the sixth century.

The piriform oinochoe (Type 3a) and its variants (Types 3b-e) are very common indeed in the last quarter of the seventh century and the first quarter of the sixth. The shape is derived from Protocorinthian.

Types 4a-f have in common a cylindrical or, more often, conical neck, the top of which forms a sharp angle with the almost horizontal mouth. It is possible that Type 4a may be based on a Greek bronze oinochoe. The whole series is not very numerous and is mainly confined to the last quarter of the seventh century.

The large oval-bodied oinochoe (Type 6a) makes only a brief appearance at the beginning of the sixth century; though a closely related shape is very popular in Central and N. Etruria.

The round-bodied oinochoe (Type 7a) is produced in great numbers in the first half (and more especially in the second quarter) of the

sixth century. The shape of this and the related Types 7b-g very likely develops from the oval-bodied oinochoe.

The great popularity of the round-bodied oinochoe gives way in the second half of the sixth century to the short-necked (Types 8a-b) and the spouted (Types 9a-c) oinochoai. Of the latter Types 9a and 9c are more common in bronze.

There is some evidence that the small oval-bodied (Type 6b), the footless short-necked (Type 8b) and the spouted oinochoe (Type 9b) continue into the fifth century.

TYPE 1

(1) Context unknown (Ramage, fig.7.2; Pareti, no.541).

One example only. Incomplete: mouth and top of neck missing. This shape closely imitates the Protocorinthian conical oinochoe (Ramage, 15f.); a shape, oddly enough, otherwise totally ignored by Etruscan workshops. The body and ribbon handle are vertically ribbed.

Decoration

On the lower part of the neck there are three groups of horizontal rouletted lines, enclosing two rows of stamped rosettes. The rosettes of the lower row are enclosed within circles (cf. FIG.415.2a; but there the circles are smaller) and flanked by vertical wavy incised lines. For the upper rosettes cf. FIG.415.1a. There is a row of incised crosses above the top group of rouletted lines.

Date

Perhaps the middle of the seventh century.

TYPE 2a (Ramage Type 9A)

(*1) GROUP 2:1. FIG.26. (2) From the Montetosto Tumulus, Tomb 3 (Bonamici, no.2, fig.2, pl.2a). (3) Calabresi Tomb, no.399-20252 (Pareti, no.399; Ramage, fig.23.1). (*4) Tarquinia. RC7772. Context unknown. (Suppl. Cat. no.4.) FIG.27. (5) Veii. Monte Michele Tomb D, no.6 (Cristofani, fig.12, pl.13.3). (6) Veii. Monte Michele Tomb D, no.7 (Cristofani, fig.12, pl.13.4). (7) Veii. Tumulo della Vaccareccia, vano 2, no.4 (NS 1935, 343, fig.13i). (8) Veii. Tumulo della Vaccareccia, vano 2, no.5 (NS 1935, 344, fig.13l).

This distinctive oinochoe has a body which (in the earliest examples) resembles that of the early amphora Types 1a and 1b, surmounted by a very tall conical neck with a diminutive mouth.

A number of silver and bronze examples of this type have been found in Etruria, of which the former are generally thought to be imports from the Eastern Mediterranean (in particular, Cyprus and Phoenicia). Ramage summarizes this whole question of origins (Ramage, 6ff. and 32ff.), and metal oinochoai from outside Etruria are listed by Brown (p.38, n.1) and Camporeale (AC 14 (1962), 61ff.). Brown's list also includes terracotta examples from Carthage and Motya, which suggest strongly (whatever their date) that the shape is of Phoenician tradition. For a possible ultimate Syrian origin see Gjerstad, *ER* iv, 269f., and now D'Agostino, 37ff.

In Etruria this type is found in impasto in contexts which almost certainly antedate its first appearance in bucchero (e.g. NS 1930, 51, pl.1d; 'Caere', 354, fig.77.4; both from the early seventh century). It is also fairly common in Italo-geometric: CVA *Tarquinia*, iii, pls.18ff. Most of the metal oinochoai found in Etruria are from the second half of the seventh century, but examples in silver were imported at least as early as the second quarter of the century as is proved by an example from Tomb 928 at Pontecagnano

(D'Agostino, pl.22e).

The earliest bucchero oinochoai approximate most closely in shape to the metal examples. No.1, in particular, has the straight-sided conical neck and the rounded body of the metal oinochoai illustrated by Camporeale. Later the neck becomes more concave in profile and develops a rather wider mouth; the body undergoes a development similar to that of the amphora Type 1 and becomes narrower and piriform. No.7, an inelegant example, has an unusually low neck. Other characteristics are the slightly elevated handle (a thick ribbon handle in the case of nos.1-3; no.4 has a triple, the rest a double handle), the ridge which may occur at the junction between shoulder and neck, and the very low foot.

Decoration

Nos.1-3 receive the most elaborate decoration, which includes animal friezes. Above the frieze on no.1 (FIG.407), there is an enclosed zigzag, and on the neck palmettes. No.2 has rouletting on the neck: rows of zigzags enclosed by horizontal lines. The decoration of no.3 is altogether finer: a neat animal frieze on the neck with palmettes above, and a floral chain on the handle. These are the only three to carry decoration on the handle; in the case of no.1 this is stamped (FIG.415.8), and on no.2 there are rouletted lines. On the other examples, the neck receives two rows of dotted fans (usually closed) supported by groups of rouletted lines (a scheme commonly used on the amphora Type 1a); but no.7 has a plain neck, and the neck of no.8 has only one row of fans with a zigzag above. The body may be ribbed (nos.3 and 5), or there may be fans on the shoulder (a row of closed horizontal fans above a row of open fans in the case of no.7; no.4 has pairs of opposed fans), or the body may be plain (nos.6 and 8).

Oinochoai of this type still continue to be

made in impasto after the introduction of bucchero. One such example, GROUP 25:*8, is very close to bucchero in shape and especially in decoration. Usually, impasto oinochoai tend to be more ungainly, employing decorative elements from the impasto repertoire (e.g. the running loop pattern of Dohan, pl.40.2).

Mention ought to be made here of the unusual oinochoe in Brussels, with its spout in the form of an elegantly executed lion's head (Brown, pl. 18; Bonamici, no.55). In all other respects this example fits well in this category. Brown mentions a very similar bronze example found, it seems, in Spain. If the provenance is correct it suggests that the lion-head spout also originated in Phoenician workshops (Brown, 38ff.).

Chronology

That this is one of the first shapes to appear in bucchero is well attested by the context of no.1. Cristofani would date nos.5 and 6 in the third quarter of the seventh century (Cristofani, 56); and it would perhaps not be unreasonable to place these towards the end of the quarter. Probably the type does not continue to the end of the century. But nos.7 and 8 do belong in the last quarter: for found in context with them was an Etrusco-Corinthian olpe (NS, 1935, 339, fig.12f) similar to GROUP 8:*27. A dating from the second to the last quarters of the seventh century for this type is given further substance by the consideration that examples with the distinctive neck-decoration of nos.4-6 should be about contemporary with the amphorae Types 1a and 1b with similar decoration.

TYPE 2b

(1) Veii. Monte Michele Tomb D, no.9 (Cristofani, fig.12, pl.16.2). (2) Banditaccia, zona 'del recinto', Tomb 65, no.3 ('Caere', 474, fig.110.4).

(3) Veii. Tumulo della Vaccareccia, unnumbered tomb, no.2 (*NS* 1935, 350, fig.21h). (*4) GROUP 18:5. FIG.28.

This is clearly derived from Type 2a. It is smaller, and the neck and mouth are wider. In appearance it is rather similar to the jug Type 1b, but differs from it in the mouth, and in having a cylindrical handle. The main development which the shape undergoes is a narrowing of the proportions. In its narrower form (nos.2-4) it is not uncommon.

This type is without decoration, but, exceptionally, no.1 has a row of closed vertical fans on the neck.

Chronology

There is clearly an overlap with Type 2a, no.1 being found together with nos.5 and 6 of that type (dated above to the end of the third quarter of the seventh century). No.2, and probably no.3 should belong in the last quarter of the seventh century; and this is, perhaps, where most examples of this type do belong. No.4, from its context and shape (which is rather angular and clumsy), is more likely a product of the first quarter of the sixth century.

TYPE 3a (Ramage Type 9B)

(1) Banditaccia Tomb 608, no.41 (Ramage, fig. 10.5). (2) Banditaccia Tomb 608, no.61 (Ramage, fig.10.4). (3) GROUP 5:1. (*4) GROUP 10:2. FIG. 29. (*5) GROUP 10:3. FIG.30. (*6) GROUP 10:4. FIG.31. (7) GROUP 10:5. (8) GROUP 23:3. (9) GROUP 7:1. (10) GROUP 7:2. (11) GROUP 15:2. (12) GROUP 15:3. (*13) GROUP 14:1. FIG.32. (14) GROUP 14:2. (15) GROUP 18:6. (16) GROUP 18:7. (*17) GROUP 26:2. FIG.33. (18) GROUP 32:1. (*19) GROUP 37:1. FIG.34. (*20) Laghetto Tomb 365, no.68. (Suppl. Cat. no.5.) FIG.35.

Ramage suggests that the shape of this popular

oinochoe with piriform body is taken from the MPC oinochoe (Ramage, 33). But the latter already possesses some of the breadth of proportions (cf. *NC*, 13, fig.6) which is to develop later in LPC and Transitional. The bucchero oinochoe, although it first appears during the course of the third quarter of the seventh century, is much closer to the narrower EPC shape, from which it is more likely to be derived (cf. Johansen, pls.6 and 7.1-2). EPC oinochoai were exported to Italy in some numbers, especially to Cumae. They had a profound influence on Etrusco-Corinthian, which was soon producing imitations, and in this fabric the shape remains virtually unchanged throughout the seventh century (cf. *CVA Tarquinia* i, pl.1; iii, pls.3ff.; and, for late seventh-century examples, GROUP 8:17-21). It seems plausible, then, that the bucchero piriform oinochoe is inspired by the EPC shape as preserved in Etruria in Etrusco-Corinthian.

Turning to the shape, there is some variation in the body, some examples (e.g. no.5) being broader than others; but there is little discernible development here, except for a slight tendency towards a looser, more rounded profile (nos.17,19). The flaring neck is of a good height, and examples where it attains to almost half the total height (e.g. *SG* i.6, fig.4.18) are not uncommon. There is almost always a moulding at the junction between neck and shoulder. The ribbon handle is generally flush with the mouth, though there may be a slight elevation as on nos. 1 and 16. Most examples have a small protuberance on the rim either side of the handle (where other types of oinochoe might have rotelles).

No.20 is of a special small size. There are a few others similar, with an average height of about 14 cm.

Decoration

There are two main schemes of decoration. One

consists of a zone of striations below the shoulder (or on the middle of the body as on no.1); this is usually enclosed by incised horizontal lines or grooves (nos.1-5,8,10,12,18). The other consists of groups (usually three) of incised horizontal lines spaced down the body (nos.7,9,11,13-17). On no.19 this system has degenerated into three single lines. Broadly speaking, the former scheme dies out the sooner: it is unlikely that the zones of striations persist into the sixth century. The two schemes are combined on no.4, where there are three groups of grooves (instead of lines), with the striated zone enclosed by the two upper groups. Additional decoration seems to be confined to the oinochoai decorated with striations: on the shoulder, closed fans (nos.1-2; but also on no.11 together with the second decorative scheme) or a zigzag (no.4); around the base, rays (nos.1,3).

No.1 has closed vertical fans on the handle. On nos.3-5 these are replaced by 2-3 vertical lines incised on each side of the handle. Even this perfunctory handle-decoration is soon dispensed with.

Plain oinochoai of this type are uncommon (no.6), except for the small variety represented by no.20.

Chronology

That this type emerges when the bucchero technique is no longer in its earliest stage is clear from the contexts of the items listed and from technical considerations (thickness of fabric and surface sheen). But it has appeared by the end of the third quarter of the seventh century (on the evidence of nos.1 and 2). Its heyday is the last quarter of the century, and it continues later, though it is probably no longer produced after the first quarter of the sixth century. From its context no.20 may be a little later than this.

TYPE 3b

(1) Camera degli Alari, no.21147 (Ramage, fig. 14.4). (2) Camera degli Alari, no.21148 (Ramage, fig.14.3). (*3) GROUP 10:7. FIG.36. (*4) GROUP 23:4. FIG.37.

This is a small oinochoe, the height not exceeding about 17 cm. It has one unusual feature: a round mouth. In other respects the shape resembles Type 3a; though the body is a little shorter. No.4 has a rather rounded profile. No.3 is missing much of its neck and mouth, and, consequently, cannot be placed here with absolute certainty. But other considerations of shape and decoration strongly suggest that it belongs to this type.

The type is not common.

Decoration

A favoured scheme is for most of the body to be covered with vertical striations, whether bounded by horizontal lines (nos.1,3) or not (no.4). No.2 has a different scheme: rays around the base, reaching up to a group of horizontal lines encircling the middle of the body. Nos.1, 2 and 3 also have closed horizontal fans on the shoulder.

There is considerable variety in the handle-decoration, and only no.2 has none at all. No.1 has closed vertical fans, no.3 inverted dotted 'V's, and no.4 two double incised crosses.

Chronology

There is probably little time-span separating these four oinochoai. The contexts of nos.1-3 suggest a date around the end of the third quarter and the beginning of the last quarter of the seventh century.

TYPE 3c

(1) Camera degli Alari, no.21145 (Ramage, fig.

15.3). (2) Veii. Monte Michele Tomb D, no.4 (Cristofani, fig.11, pl.12.2). (*3) Veii. Monte Michele Tomb D, no.5 (Cristofani, fig.11, pl.12.3). FIG.38.

This type is distinguished from Type 3a by its clearly defined shoulder. The shoulder of no.1 is emphasized by a raised ridge. This ridge is much slighter in the other two examples. These two have a round mouth like Type 3b.

All three have fans on the shoulder (open in the case of no.2). Below the shoulder, striations cover most of the body of no.1. Nos.2 and 3 have a scheme similar to that of no.2 of Type 3b: rays reaching up to a group of horizontal lines, but with the addition of closed fans above.

Chronology

The date should be the same as for Type 3b.

TYPE 3d

(1) Tomba dei Doli, right chamber, no.12 ('Caere', 326, fig.65.3). (*2) GROUP 13:3. FIG.39. (3) Veii. Monte Michele Tomb F, no.1 (Cristofani, fig.20, pl.21.1).

This is a large oinochoe of about 30 cm in height. The shape is that of Type 3a. The distinguishing feature is the group of three mouldings on the neck (two in the case of no.3), much more commonly found on oinochoai of bucchero 'pesante' from Central and N. Etruria. Nos.1 and 2 have rudimentary rotelles.

A particular system of decoration goes with this type: a broad zone of striations below the shoulder, enclosed by grooves; and rays around the base. Nos.2 and 3 have, in addition, closed horizontal fans on the shoulder. Only no.2 has any handle decoration: closed vertical fans.

Chronology

The probable date is the last quarter of the

seventh century or the very early sixth.

TYPE 3e

(*1) Tarquinia. GROUP 22:1 (Ramage, fig.22.2). FIG.40. (2) Tarquinia. GROUP 22.2.

These two are a matched pair. Found in the same tomb, they are certainly the creation of the same potter. Although clearly related to Type 3a, they have a very individual appearance, mainly due to their great size and tall foot. The large rotelles and the form of the foot suggest strong influence from metal vases, if not whole-hearted copying of metal vases now lost. The tall flaring foot may be compared with that of the amphorae Types 1f and 1g, but it is much rarer on oinochoai.

Three oinochoai in the Tarquinia storerooms are of comparable size and have much the same form of foot, rotelles, and ridges on the neck (inv. RC3274, RC5617, the third unnumbered). The overall shape can be compared with that of Type 4a and of the metal examples from which the latter is derived. One may compare e.g. the shape of the body and the foot of a bronze oinochoe from Castro (*Nuove scop.*, pl.12.3).

Decoration

The rows of intersecting semicircles on the body and neck are a motive taken from Etrusco-Corinthian (cf. nos.25-6 from this tomb-group). A similar type of oinochoe also occurs with relief figure decoration at Tarquinia: see Chapter 4, ix.

Chronology

The date suggested by the context and the decoration is the end of the first quarter and beginning of the second quarter of the sixth century.

TYPE 4a (Ramage Type 9C)

(*1) Tarquinia. Louvre CA3354 (*MonPiot* 48 (1956),

34, fig.14). FIG.41. (2) Tarquinia. Louvre CA3355 (*op.cit.* fig.15). (3) Tarquinia. Louvre CA3356 (*op.cit.* fig.16). (*4) Tarquinia. GROUP 17:1. FIG.42.

Types 4a-e form a series that is readily recognizable from the form of the upper part of the pot. This always displays a clear articulation between neck and mouth (as well as between neck and shoulder). The neck is generally quite short, cylindrical or conical. Above it, the mouth flares out sharply at an angle, sometimes almost horizontally. The handle is in most cases elevated high above the rim, and there may be large rotelles attached. In contrast to these features which are fairly standard, the profile of the body is subject to considerable variation.

In this series the neck, mouth and handles are without doubt modelled closely on those of metal oinochoai. This is particularly evident in cases where the rotelles are joined to the handle in one piece; where, in effect, the rotelles form the flat ends of two arms attached to the top of the handle (cf. Type 4b, no.1). In bronze, this feature in a more complex version is clearly illustrated in MA 1931, 349, fig.19.

Type 4a seems to copy fairly closely a type of bronze oinochoe not uncommon in Etruria and generally considered to be Rhodian (although no examples have been found there). One such 'Rhodian' oinochoe was found in context with nos.1-3, and is published by Villard with them (*Mon Piot* 48 (1956), 28, figs.3-7). In connection with a bucchero oinochoe of this type decorated with cylinder friezes, Camporeale reviews the whole question of these bronzes and provides a full bibliography (Camporeale 1972, 19ff., no.3), adding the observation that the shape is also known in Etrusco-Corinthian. It might also be added that the shape is not at all unlike that of LPC and Transitional oinochoai (Payne, *NC*, 33, fig.10a-c), leading up to which there is a long and independent line of development.

Nos.1-3 are very similar, and certain details of their shape emphasize strongly the metallic origins of this type: especially the triple handle, and the presence of a ridge at the junction between mouth and neck as well as between neck and shoulder. There is also, unusually, a ridge running vertically down the front of the mouth. No.4 is considerably smaller. Although the body has the same broad shape, the neck is cylindrical instead of conical, and there is a plain ribbon handle. No.4 has a very small narrow foot; the others have a low flaring foot which might be compared to that of the amphora Type 1e no.2.

It ought to be mentioned that Ramage classifies the Louvre oinochoai (nos.1-3) and Type 3e no.1 together (Ramage, 34). There are typological difficulties with Type 3e, but it is placed where it is here mainly on the basis of the shape of the neck and mouth. It is also rather later in date.

Decoration

The common decorative features are: closed horizontal fans on the shoulder, below which a band of striations enclosed by two pairs of grooves, with another pair of grooves further down the body (on no.4 the pair of grooves are replaced by pairs of incised lines). Round the base are rays. In addition nos.1-3 have incised animal friezes on the body (FIGS.409-11). Nos. 1-3 also have three incised lines below the rim.

Chronology

The date for this type should be the last quarter of the seventh century. This accords more or less with Villard's date (based on the associated pottery) for nos.1-3.

TYPE 4b

(*1) Monte Abatone Tomb 537, no.19. (Suppl. Cat. no.6.) FIG.43.

This squatter version of Type 4a is not common. Apart from the broader body, the main differences from Type 4a lie in the broad heavy foot with its wide resting surface, and in the presence of a raised ridge above the foot as well as at the top of the neck and at the junction between neck and shoulder. There is no decoration.

Date

Possibly the first quarter of the sixth century (?). vertical fans on the handle of no.3.

TYPE 4c

(*1) Tarquinia. Louvre CA3353 (*Mon Piot* 48 (1956), 32, fig.9). FIG.44. (*2) GROUP 11:2. FIG.45. (*3) GROUP 7:3. FIG.46.

There is a great discrepancy in size between no.1 and the other two, but the shape is basically the same: the body is that of the piriform Type 3 series (though the profile is rather loose and rounded in the case of no.3), but the neck and mouth form the sharp angle that is characteristic of Type 4a. The neck, however, is taller, and more or less cylindrical. No.3 has the extra features of three grooves at the top of the neck and a double moulding at the junction between neck and shoulder. No.2 has a ridge on the shoulder like Type 3c no.1; no.3 has two ridges on the body enclosing the frieze of animals.

No.1 shows certain close affinities with nos. 1-3 of Type 3a (which are from the same tomb-group): particularly in the large rotelles and triple handle. Nos.2 and 3 have ribbon handles which are less elevated, and the rotelles are smaller - those of no.2 reduced to mere protuberances.

Decoration

Nos.1 and 3 both have animal friezes (FIGS.412 and 413). Otherwise the decoration of no.1 is similar to nos.1-3 of Type 4a, except for additional incised ornament on the rotelles. The obligatory zone of striations is given greater prominence on nos.2 and 3. An interesting feature of no.2 is the frieze of large metopes containing double crosses, a geometric motive given unusual emphasis here.

The handle of no.2 is covered with an untidy jumble of spirals and crossing lines; less ambitious but more successful are the neat rows of vertical fans on the handle of no.3.

Chronology

From the contexts of nos.1 and 2 the date should be the same as for Type 4a.

TYPE 4d

(*1) GROUP 7:4. FIG.47. (2) Tomba dei Doli, right chamber, no.23 ('Caere', 325, fig.65.1). (3) Banditaccia, zona 'del recinto', Tomb 65, no.8 ('Caere', 473, fig.110.1). (*4) GROUP 10:8. FIG. 48. (5) GROUP 10:9. (*6) GROUP 13:4. FIG.49. (7) GROUP 13:5.

No.1 has a normal piriform body (cf. Type 3a no.5), but generally the body is much more pointed than any examples of the Type 3 series or of Type 4c. In the order in which they are placed here, these oinochoai display an increasingly pointed, elongated body; but they do not cover any great time-span, and it is beyond the chronology of these tomb-groups to prove that this is a typological development.

The neck is short and remarkably conical. Noteworthy is the absence of a ridge at the junction between neck and shoulder. The ribbon handle is highly elevated.

The two finest examples, nos.6 and 7, have

some individual features: a triple handle, large rotelles, and a slightly more complex foot. The foot is always low and very narrow.

Decoration

In most cases there is a narrow band of striations below the shoulder enclosed by grooves, with another pair of grooves further down. No.1 has a wider zone of striations enclosed by horizontal lines. Nos.3, 6 and 7 have, in addition, fans on the shoulder and rays round the base. The handle is plain, with the exception of nos.4 and 5 where there are two pairs of vertical lines.

Chronology

The date should be the same as for Type 4a.

TYPE 4e

(*1) GROUP 32:2. FIG.50. (*2) Monte Abatone Tomb 275, no.40. (Suppl. Cat. no.7.) FIG.51.

The neck, mouth and handles are similar to those of Type 4a, but the body is rounded and rather sagging and there is a wide foot. There would appear to be some influence here from the Corinthian broad-bottomed oinochoe (Type B, with broad neck: Hopper, *BSA* 44 (1949), 237ff.); no.2 shows this most clearly. No.1 has a flattened shoulder, and the profile of no.2 turns in sharply at the bottom to the foot (cf. Type 7d nos.3-4). The awkward appearance resulting from these unevennesses of profile is increased in the case of no.1 by the two raised ridges on the body. No.1 has a quadruple, no.2 a ribbon, handle.

The decoration of no.1 consists of closed horizontal fans on the shoulder, a zone of striations, and two grooves on the lower part of the body. That of no.2 is very simple: a pair of grooves on the neck and a pair of horizontal lines below the shoulder.

Chronology

The date is perhaps the end of the seventh and first quarter of the sixth century. A footless example (Bonamici, no.95, pl.47a-b) has an animal frieze that is quite close in style to that of the amphora Type 1e no.2, which suggests a date early in this period.

TYPE 4f

(*1) Veii. Monte Michele Tomb F, no.2 (Cristofani, fig.20). FIG.52.

One example only. The proportions are squat, and the profile remarkably angular. The body is in three parts: a flat shoulder above a vertical wall, at the bottom of which the profile turns sharply in to the broad ring foot. There are large rotelles, an elevated ribbon handle, and a ridge at the junction of shoulder and neck. Decoration consists merely of a pair of grooves at the bottom of the shoulder.

Date

This oinochoe is part of a tomb-group which Cristofani would date to c.610-590 (Cristofani, 70).

TYPE 5

(*1) GROUP 14:3. FIG.53.

This oinochoe, of which there is only this one example, is closely modelled on a Protocorinthian type of the LPC and Transitional periods (cf. Johansen, pl.45.3). The depressed body with flat-tish shoulder and the substantial flaring neck are faithfully reproduced, but the high elevation of the triple handle is typical of the more common type of LPC-Transitional oinochoe (cf. Payne, *NC*, 33, fig.10a-c). Other features are the small rotelles, the ridge at the junction between neck and shoulder, and the low ring foot. The decor-

ation is very simple, consisting merely of single grooves.

Chronology

The bucchero oinochoe seems to be rather later in date than its Protocorinthian models. Its context points to a date no earlier than the end of the seventh century.

TYPE 6a

(*1) Tarquinia. GROUP 25:1. FIG.54. (*2) Tarquinia. GROUP 25:2. FIG.55. (*3) Tarquinia. GROUP 25:3. FIG.56. (*4) Tarquinia. GROUP 21:1. FIG.57. (*5) GROUP 18:8. FIG.58. (6) San Giovenale. Porzaro Tomb 6, no.44 (*SG* i.5, pl.23).

This oinochoe is characterized by a flaring neck and a basically oval body. There is some variation in the shape of the body: it may taper a little towards the bottom (nos.2 and 3), or, conversely, it may be rather sagging (no.5). The handle is usually cylindrical, but may be ribbon (no.4) or somewhere between the two (no.5). There is a ring foot. The absence of a ridge at the junction between neck and shoulder (except for no.4), and of any decoration, gives these oinochoai a very plain appearance.

Chronology

This type does not seem to appear before the beginning of the sixth century. Its duration is uncertain, but it perhaps belongs more to the first than to the second quarter of the century.

TYPE 6b

(1) Bufolareccia Tomb 995, no.6 (*Materiali* v, 37, pl.36.6). (*2) GROUP 38:1. FIG.59. (3) GROUP 38:2.

This is the smallest of the oinochoai, measuring in height not more than about 12 cm. As with

Type 6a the body is oval-shaped, but the neck is shorter in proportion and the thick cylindrical handle rises well above the rim. The foot is low. There is no decoration.

Chronology

This type, which is not common, is probably late in date. Nos. 2 and 3, from their context, are certainly no earlier than the last quarter of the sixth century, and might even belong to the fifth. Technical considerations also favour a rather late date: the firing of nos.2 and 3 is poor, the colour varying from a medium to a dark grey.

TYPE 7a (Ramage Type 9D)

(*1) Tarquinia. GROUP 19:1. FIG.60. (2) Tarquinia. GROUP 19:2. (*3) San Giuliano. GROUP 27:1. FIG.61. (*4) San Giuliano. GROUP 27:2. FIG.62. (5-6) San Giuliano. GROUP 27:3-4. (*7) GROUP 26:3. FIG.63. (8) GROUP 26:4. (9) San Giovenale. Montevangone Tomb 1, no.13 (*SG* i.5, pl.51). (10) San Giovenale. Valle Vesca Tomb 3, no.49 (*SG* i.8, fig.28). (11) San Giovenale. Valle Vesca Tomb 3, no.50 (*SG* i.8, fig.28). (*12) GROUP 29:7. FIG.64. (13-14) GROUP 29:8-9. (15-16) GROUP 29:10-11.

It is probable that this round-bodied oinochoe develops out of the oval-bodied type (Type 6a) during the course of the first quarter of the sixth century. Some examples, where the body is more oval than round, seem to mark a transitional stage between the two types (nos.1-3).

The basic characteristics are a round body, low ring foot, and a fairly tall flaring neck. No.1 has the unusual addition of a moulding between body and foot. There may or may not be a ridge at the junction between neck and shoulder. The handle shows various forms: cylindrical handles are common, as are those that are polygonal in section. Less common are ribbon handles (nos.15-16) and triple handles (no.8). Also known

is an elevated double handle (*NS* 1955, 76, fig. 39.14). For further examples see *RG* pl.42, nos. 62, 68 and 69; and pl.44, no.61. The latter example is in Grey bucchero.

There is usually no decoration, and, where there is any, nothing more elaborate than single horizontal lines incised on the body (nos.3,7,11).

Chronology

This, and its close derivatives, is by far the commonest type of oinochoe in the first half of the sixth century. Its heyday seems to be the second quarter of the century. It probably continues into the third quarter.

TYPE 7b

(*1) GROUP 14:4. FIG.65. (*2) GROUP 14:5. FIG.66.

The one difference between these two and Type 7a is that these have a raised shoulder. Apart from a discrepancy of size, they both have identical features. There is a cylindrical handle, and two horizontal lines are incised on the body.

Chronology

The date suggested by the context is in the region of 600, which is as early as any of Type 7a.

TYPE 7c

(*1) Monte Abatone Tomb 240, no.13. (Suppl. Cat. no.8.) FIG.67.

This round-bodied oinochoe, again basically similar to Type 7a, has two mouldings on the body (one on the shoulder, one at about mid-belly) and a triple handle as standard features. The mouldings carry diamond notches. Other similar unpublished examples (in Cerveteri Necropolis store) are Monte Abatone Tomb 23, right chamber, nos.8-9; and there are others that have plain mouldings:

e.g. Monte Abatone Tomb 291, nos.1-2. (GROUP 26:5 is probably also of this type.)

Chronology

None of the tomb-groups in question is readily datable. A date somewhere in the first half of the sixth century can only be suggested.

TYPE 7d

(*1) GROUP 24:3. FIG.68. (2) Laghetto Tomb 336, no.1 (*Materiali* v, pl.49). (3-4) Laghetto Tomb 57, nos.9 and 11 (*Materiali* v, pl.2). (5) San Giovenale. Porzarago Tomb 8, no.53 (*SG* i.5, pl. 29).

The shape is a variation of Type 7a. The point of maximum diameter is fairly low on the body, and the sagging, uneven profile gives a distinctly clumsy appearance. In the case of nos.3 and 4 the body turns in sharply to the foot at an angle, in the manner of Type 4e no.2. The neck is a little taller than that of Type 7a, and there is a ribbon handle. The type also exists in Grey bucchero (no.5).

No.2 has two single incised lines on the body; no.5 has two pairs of the same.

Chronology

The Etrusco-Corinthian material found in context with nos.3 and 4 is of the first half of the sixth century; and no.1 should not be any later than about 550.

TYPE 7e

(1) San Giovenale. Porzarago Tomb 14, no.114 (*SG* i.5, pl.46). (2) Laghetto Tomb 57, no.10 (*Materiali* v, pl.2). (3) Banditaccia Tomb 11, no.16 (*NS* 1955, 76, fig.39). (*4) GROUP 26:6. FIG.69. (5) San Giovenale. Valle Vesca Tomb 1, no.44 (*SG*

i.8, fig.19).

This is a rather diverse group, of which the main characteristic is the combination of a round body with a fairly short neck. Nos.1 and 5 have no ridge at the junction between neck and shoulder. Handles and feet vary: no.4 has a slightly elevated handle rather squared in section, incorporating a raised handle attachment on the body; no.2 has a taller double handle, no.5 a tall triple handle. The rest have normal cylindrical handles. Whereas the others have an ordinary ring foot, no.4 has a narrower concave foot.

Only no.5 carries any decoration: three pairs of incised lines on the body.

Chronology

The date should be the same as for Type 7d and cannot be narrowed any further. It is unlikely from their contexts that any are later than the middle of the sixth century.

TYPE 7f

(*1) GROUP 23:5. FIG.70. (*2) GROUP 28:1. FIG.71. (3) GROUP 28:2. (4) San Giovenale. Porzarago Tomb 14, no.78 (SG i.5, pl.44). (*5) GROUP 37:2. FIG. 72. (*6) GROUP 37:3. FIG.73. (7) GROUP 37:4.

This is of similar proportions to Type 7a, but smaller, the average height being only about 16.5 cm. Only one example (no.2) has a ridge at the junction between neck and shoulder. Otherwise the handle is the only variable feature: there are three with double handles (nos.3, 6 and 7), two with cylindrical handles (nos.1 and 4), and two with ribbon handles (nos.2 and 5). There is no decoration.

Chronology

The dating would appear to be much the same as for Type 7a.

TYPE 7g

(*1) GROUP 24:4. FIG.74. (*2) San Giuliano. GROUP 27:5. FIG.75. (3) San Giovenale. Valle Vesca Tomb 3, no.48 (SG i.8, fig.28).

Here the round body has become depressed, so as to be considerably broader than it is tall. The handles of nos.1 and 2 are double, of no.3 triple; the handles are elevated, but not to any great extent.

In general appearance this oinochoe looks like a smaller (and coarser) version of Type 5, but it is much more likely to have evolved from Types 7a and 7f.

Decoration

No.1 carries two pairs of incised lines on the body. An example illustrated in RG, pl.42.70 has four single incised lines.

Chronology

This type certainly belongs to the first half of the sixth century, perhaps to the second rather than the first quarter.

TYPE 8a

(1) Banditaccia Tomb 11, no.17 (NS 1955, 76, fig.39). (*2) San Giuliano. GROUP 27:6. FIG.76. (*3) San Giuliano. GROUP 27:7. FIG.77. (*4) Tarquinia. GROUP 30:1. FIG.78. (*5) GROUP 31:1. FIG. 79. (6) GROUP 33:1. (7) GROUP 33:2. (*8) GROUP 35:1. FIG.80. (9-10) GROUP 35:2-3. (11) Laghetto Tomb 259, no.53 (*Materiali* v, pl.28).

This oinochoe has a remarkably short, broad neck; though in the case of nos.2 and 4 it is rather taller and narrower. There is no ridge at the junction between neck and shoulder. The body is ovoid or slightly tapering, with a tendency for the line of maximum diameter to come fairly

high. There is a short heavy cylindrical handle (polygonal in section on no.2), and a low ring foot. These features combined often produce an effect of considerable sturdiness and stability. No.3 has the addition of a heavy moulding low down on the body, a feature which is not uncommon. There is no decoration, except for simple patterns of impressed circles on the shoulder of no.5.

Chronology

This type probably begins in the second quarter of the sixth century, and appears to continue at least as far as the end of the century.

TYPE 8b

(*1) GROUP 34:1. FIG.81. (2) GROUP 36:2. (3) San Giovenale. Porzarago Tomb 10, no.14 (*SG* i.5, pl. 34).

This is less common than Type 8a. It is basically similar in shape, except that it is footless.

Chronology

A date to harmonize with the rather scanty evidence would be towards the end of the sixth century and the beginning of the fifth.

TYPE 9a

(*1) GROUP 26:7. FIGS.82 and 419.

This example stands alone (along with, perhaps, the spout fragment GROUP 26:8), but an oinochoe in Florence museum (inv. 79132, provenance unknown) is very close in shape, with a quintuple instead of a twisted handle, and with a relief head below the handle flanked by volutes.

This type of oinochoe, with its tall spout and flat bottom, is certainly derived from bronze

vases such as Gsell's Form 76 (Gsell, Pl. Suppl. A-B) and *MonPiot* 48 (1954), pl.27 (from the Vix burial). But the bucchero example has a tall, almost rectangular, body rather than a tapering one; and in this respect perhaps the closest parallel in bronze is *RG* ii, pl.56, no.28. The latter also reproduces the palmette handle attachment, a very common feature of metal oinochoai.

Chronology

Gsell's Form 76 was found in Tomb 34 at Vulci, which also contained an Attic Eye-cup and an Etruscan Black-figure amphora by the Micali painter. This suggests a date no earlier than the last third of the sixth century, and the same date should hold good for the Vix oinochoe. No doubt there are other bronze examples that are earlier, for the bucchero oinochoe, from its context, is probably not to be dated later than the third quarter of the century.

TYPE 9b

(*1) GROUP 24:5. FIG.83. (2-3) Bufolareccia Tomb 995, nos.4-5 (*Materiali* v, pl.36). (*4) Monte Abatone Tomb 155, no.11. (Suppl. Cat. no.9.) FIG.420. (5) Laghetto Tomb 259, no.57 (*Materiali* v, pl.28).

Less elaborate than Type 9a, this type is characterized by its horizontal spout. There is a thick ribbon handle, and the body is of a rather squared oval shape. No.1 has no proper foot, but simply a thickened base. The others have a low ring foot; and they have, in addition, two arms attached to the handle along the rim ending in crude human or animal heads (FIG.420; cf. Mingazzini, pl.6.3). No.4 has a moulding at the junction between foot and body. As with all spouted oinochoai, there is no ridge at the junction between neck and shoulder.

Chronology

No.1 should belong probably to the middle of the sixth century, and in any case should not be any later. The others might be later; indeed, in context with no.5 is Etruscan painted pottery of the fourth century. The most that can be said is that this type first appears around the middle of the century and lasts through the second half, if not into the next century.

TYPE 9c

(*1) GROUP 36:3. FIG.84. (*2) GROUP 36:4. FIG.85.

Here the spout is not unlike the vertical spout of Type 9a. The body is somewhat broader than that of Type 9b, and tapers a little towards the flat bottom. The thick cylindrical handle is elevated. Cf. also RG, pl.44, no.81, where there is a very low foot. There is also a sporadic example from San Giuliano (NS 1963, 70, fig.76).

At Vulci both bronze and bucchero examples (Gsell's Form 64) were found in Tomb 69A in context with an Attic Lip-cup (Gsell, 160, nos.5,6, 13).

A similar type is common in coarse ware over a long period, the only difference being in the shape of the handle which is not elevated: cf. GROUP 39:*15; and BSR 38 (1970), pl.15, D ('fine creamware', from Veii).

Chronology

The evidence from Vulci and from the context of the two listed points to the second half of the sixth century.

OLPE

TYPE 1 (Ramage Type 9E)

(*1) GROUP 4:2. FIG.86. (2) Veii. Casalaccio Tomb 6, no.12 (NS 1935, 56, fig.6). (*3) GROUP 6:4. FIG.87. (4) GROUP 6:3. (5) Camera degli Alari, no.21123 (Ramage, fig.15.1). (6) Camera degli Alari, no.21144 (Ramage, fig.15.2). (*7) Tarquinia. GROUP 8:5. FIG.88. (*8) Tarquinia. GROUP 8:4. FIG.89. (*9) Tarquinia. GROUP 8:3. FIG.90. (10) Banditaccia Tomb 11, no.12 (NS 1955, 76, fig.39). (*11) GROUP 23:6. FIG.91. (12) GROUP 23:7. (13) Banditaccia Tomb 9, no.10 (NS 1955, 72, fig.32).

This shape, which is extremely common in Etrusco-Corinthian, is fairly popular in bucchero for a short period. It is copied whole-heartedly from the Corinthian olpe which first appears at about the middle of the seventh century. The bucchero olpai undergo little development, but show some variation in the width of the body (the extremes can be seen in nos.5 and 6) and in the height of the neck. The earliest Protocorinthian examples are low in the neck, which grows taller and narrower during Transitional and EC (Payne, NC, 272). So the bucchero olpai with a comparatively low neck (nos.1-3,7; cf. also Mingazzini, pl.6.12) are probably based on earlier models than the others. But none of them has quite the plump proportions of the earliest of the Protocorinthian products such as the Chigi olpe.

Sizable rotelles, which are common on Corinthian olpai, are on the whole rejected in favour of small triangular protuberances.

Decoration

Most examples carry a row of closed fans on the shoulder (open fans on no.13); then, at the middle of the body a row of closed or open fans supported by a group of incised horizontal lines

(nos.2,4,7,9,12), below which there may be one or two more groups of horizontal lines (nos.1,5,10). In some cases the lower row of fans (nos.11,13), or the upper row (no.6), is omitted. Rays at the base are common.

There are other variations: no.3 has no fans, simply two groups of horizontal lines. No.5 has the additional feature of a row of stamped oblique 'S's (cf. FIG.415.10). On no.8 the row of open fans is supported by a zone of striations enclosed by single grooves.

For handle decoration, incised multiple crosses separated by horizontal lines is a favoured scheme (nos.4,5,11). Other motives are a dotted vertical criss-cross pattern (no.1), and a multiple zigzag (no.7).

Chronology

The olpai nos.1-6 should probably be dated towards the end of the third quarter of the seventh century. But the period of greatest popularity is the last quarter of the century. It is likely that production ceases at the turn of the century or just after. Only no.13 in the list need be dated, from its context, to the first quarter of the sixth century.

It is interesting that the Etrusco-Corinthian olpe has a considerably longer span. Beginning at about the same time as the earliest bucchero examples, it remains popular well into the first half of the sixth century.

TYPE 2

(*1) Tarquinia. GROUP 21:2. FIG.92.

This chubby little pot has no connection with Type 1, though it shares with it the characteristics of a round mouth and sagging body. It is flat-bottomed, there is no defined neck, and the handle is elevated. These are all features that belong to a fairly common type of bronze vessel

(RG ii, pl.58.42; Dohan, pl.41.22), of which this is a rare imitation in bucchero.

Date

Probably the first half of the sixth century.

JUG

TYPE 1a (Ramage Types 8A, 8B)

(1) From Casaletti Tomb 2 (*SE* 36 (1968), 269, fig.3, top left). (2) Regolini-Galassi Tomb, no. 357-20339 (Pareti, no.357; Ramage, fig.5.4, and pl.2B). (*3) GROUP 3:1. FIG.93. (*4) GROUP 4:3. FIG.94. (*5) GROUP 4:4. FIG.95. (*6) GROUP 6:5. FIG.96. (7) Veii. Monte Michele Tomb D, no.8 (Cristofani, fig.12, pl.16.3). (8) GROUP 23:8. (9) GROUP 23:9. (10) Monte Abatone Tomb 608, no.5 (Ramage, fig.11.2). (11) Camera degli Alari, no. 21163 (Ramage, fig.11.5). (12) Camera degli Alari, no.21164 (Ramage, fig.11.4). (*13) GROUP 10:10. FIG.97. (14) Veii. Monte Michele Tomb E, no.4 (Cristofani, fig.18, pl.20.2). (*15) GROUP 15:4. FIG.98. (16) GROUP 15:5. (*17) Veii. Picazzano Tomb 19, no.6 (Palm, pl.6). FIG.99. (18) GROUP 18:9. (19) GROUP 18:10. (20) GROUP 18:11.

The jug of Types 1a and 1b is round-mouthed, with a conical neck clearly articulated from the piriform body. It has an elevated ribbon handle and a low narrow base. It is a shape that is native to Etruria, as is clear from the close resemblance to the amphora Types 1a and 1b. Its beginnings are discussed by Ramage, who rejects an impasto origin in favour of metal prototypes, citing parallels in bronze from Narce (Ramage, 31f.; *MA* 4 (1894), 428, fig.148). Compare also a bronze example from the Barberini Tomb (*MemAmAc* 5 (1925), pl.40.2).

Type 1a is broader than Type 1b, and this is main distinguishing feature between the two types. The shape of the body is very similar to that of

some of the narrower examples of the amphora Type 1a. The neck, too, is very like that of the same type of amphora, except that it is wider. The ratio between height of neck to body is variable, and in some cases the neck is almost as tall (no.12). In the earliest examples, the upper side of the ribbon handle is concave at the top. Nos.11 and 12 have, unusually, a handle that is cylindrical at the top.

Decoration

Early examples have ribbing (nos.1,2,4) or striations (nos.6-8) covering the body. Otherwise the body is usually plain, except occasionally for groups of horizontal lines (nos.15 and 19). Nos.3 and 5 are exceptional: the first with oblique rouletted lines on the shoulder, above double incised semicircles enclosed by pairs of rouletted lines; the other has large rosettes incised within circles, and tree ornaments.

An early system of decoration on the neck consists of rows of vertical fans supported by rows of horizontal rouletted lines (nos.2-4,7) - a further point of similarity with the amphora Types 1a and 1b. Nos.1 and 5, on the other hand, have four horizontal grooves overlaid with rouletted chevrons; in the case of no.4, with a row of stamped rosettes below (cf. FIG.415.1.d; stamped rosettes of a different type occur also on no.2: cf. FIG.415.2.a). But these are short-lived experiments. Most jugs of this type have on the neck simply three horizontal grooves, often with a row of closed fans above, and sometimes with an additional row squeezed in below (no.18).

The three horizontal grooves, which occur on the necks of jugs with monotonous regularity, do not seem to owe their origin to any specific impasto prototype. This is suggested by the fact the earliest bucchero jugs do not possess this feature.

No.17 displays a unique decorative scheme: at

the bottom of the neck and the top of the shoulder are three rows of stamped ornament - a row of oblique 'S's (FIG.415.10.i) enclosed by two rows of rosettes (FIG.415.1.b), the lower row of rosettes itself enclosed by two horizontal grooves. The upper row supports a line of closed vertical fans.

No.17 is also one of the few jugs to carry decoration on the handle: here rows of the same stamped rosettes alternate with closed fans, and at the top of the handle the former alternate with the stamped oblique 'S's. Only three others in the list have decorated handles: nos.1 and 3 have closed vertical fans and rouletted lines; no.5 has double rouletted crosses separated by the same.

Completely plain jugs of this type are rare (no.12).

Chronology

The contexts show that the jug is among the earliest of bucchero shapes. Examples with striated body and/or elaborate decoration (nos.1-7) can be dated in most cases to the second and third quarters of the seventh century, though nos.8 and 17 are probably of rather later date. It is unlikely that the type continues beyond the end of the century.

TYPE 1b (Ramage Type 8C)

(*1) GROUP 10:11. FIG.100. (2) GROUP 10:12. (3) GROUP 10:13. (*4) GROUP 14:6. FIG.101. (5) GROUP 14:7. (6) GROUP 7:5. (*7) GROUP 15:6. FIG.102. (8) Tarquinia. GROUP 16:1. (*9) Tarquinia. GROUP 25:4. FIG.103. (10) Tarquinia. GROUP 19:3. (11) Tarquinia. GROUP 22:4. (*12) GROUP 28:3. FIG.104. (13-14) GROUP 24:6-7. (15) GROUP 18:12. (16) GROUP 26:9. (*17) GROUP 29:12. FIG.105. (18-20) GROUP 29:13-15. (*21) GROUP 37:5. FIG.106.

This is one of the commonest of bucchero pots. As regards the shape, it differs from Type 1a only

in having narrower proportions. As the change to a narrower shape is a gradual process, the point of demarcation between the two types must necessarily be somewhat arbitrary. Consequently, some examples present problems of classification. In one case (SG i.8, fig.26.22), it is the decoration of the neck (three grooves enclosed by horizontal and vertical fans) rather than the overall shape which suggests that this belongs to Type 1a. Type 1b also displays a tendency towards inferior potting: the fabric is often heavy, and the transition between neck and shoulder is sometimes handled awkwardly (nos.9 and 12).

No.1 is considerably smaller than the average, which is about 13.5 cm to the rim. The type is also found in Grey bucchero (SG i.8, fig.28.60).

Decoration

There are sometimes three grooves on the neck (no.1), as on Type 1a. Any additional decoration is rare. A fragmentary example with closed horizontal fans above the grooves may belong here (SG i.8, fig.28.46). But the majority of jugs of this type are totally without decoration.

Chronology

The type first appears in the last quarter of the seventh century, but it is not well established until the first quarter of the sixth. It probably continues into the third quarter. The evidence for a later survival is inconclusive.

TYPE 1c

(*1) Tarquinia. GROUP 25:5. FIG.107. (*2) GROUP 29:16. FIG.108. (3) GROUP 29:17. (*4) GROUP 33:4. FIG.109. (*5) GROUP 35:4. FIG.110.

This is a miniature version of Types 1a and 1b. The largest in the list is no.4 with a height of 9.4 cm to the rim. The elevated handle is cylin-

dric in section at the top and it is usually biforal. A related type with similar handle is known in impasto (GROUP 11:6).

As is often the case with miniatures, the potting tends to be downright bad. The body is usually bulging and uneven, and the handle is heavy and shapeless. Sometimes the strut of the biforal handle is simply an unshaped wedge of clay (nos. 2, 3 and 5). No.4 is an example in Grey bucchero.

Chronology

These miniature jugs do not seem to be found before the sixth century. No.1 belongs to the first half of the century; and the type persists to the end of the century, as the contexts of nos.4 and 5 show.

TYPE 1d

(*1) GROUP 34:3. FIG.111. (*2) GROUP 36:5. FIG. 112.

With a height of over 20 cm this is the largest of the jugs. The shape is that of Type 1b, with a considerably taller body and a less elevated ribbed handle. A peculiarity of no.1 is that the diameter at the rim is greater than at the bottom of the neck; and the flaring neck ends abruptly at the vertical edge of the mouth.

Technically the standard is low indeed. Owing to poor firing the fabric is grey in colour and very friable. The type is rare.

Chronology

The most likely date is the last quarter of the sixth century, or the beginning of the fifth.

TYPE 1e

(1) San Giovenale. Valle Vesca Tomb 3, no.47 (SG i.8, fig.28).

This type seems to be rare, though there are a number of examples from the necropolis of Acquarossa north of Viterbo (*Gli Etruschi: Nuove ricerche e scoperte* (Viterbo, 1972), pl.18, top). This is a slender vessel, and there is no articulation between neck and body. There is a similar shape in bronze: cf. *MA* 4(1894), 302, fig.149.

Date

Probably first half of the sixth century.

TYPE 2

(1) Bufolareccia Tomb 83, no.5 (*Materiali* v, pl. 11). (*2) GROUP 31:2. FIG.113. (*3) GROUP 34:4. FIG.114. (*4) GROUP 36:6. FIG.115. (5) GROUP 36:7. (6) San Giovenale. Porzarago Tomb 14, no. 113 (*SG* i.5, pl.45).

In common with Type 1b this has an elevated ribbon handle and a low concave foot. But the body is oval-shaped and the neck is short and offset. There is some variation in the height of the neck. There is no decoration, excepting a single horizontal incised line on the body of no.4.

The same type is found also in coarse ware (cf. *Materiali* v, pl.34, from Laghetto Tomb 273).

Chronology

Three of the items listed are from the same groups as the two examples of Type 1d. Thus the dating here may be the same as for that type (last quarter of sixth century - early fifth), though nos.1 and 2 should, from their contexts, not be later than the third quarter of the sixth century.

KOTYLE

The terms 'kotyle' and 'skyphos' are sometimes used as if interchangeable, but in this study 'kotyle' refers to the tall lipless cup common in Protocorinthian. The kotyle has a fairly brief period of popularity in Etruscan bucchero. 'Skyphos' refers to the Protocorinthian cup of similar proportions, but with a short lip. This has less of an impact on bucchero production, though it may have inspired some of the taller examples of the cup Type 1c.

Bucchero kotylai occur mainly in early contexts. The classification which follows is broadly similar to Ramage's (Ramage, 22ff.). In Etruria the shape is also commonly found in metal and in impasto (GROUP 6:11). Ramage mentions the most important of the gold, silver and bronze examples; the majority are equivalent in shape to the bucchero Type b. To be added now is the silver kotyle from Pontecagnano, of good Protocorinthian shape, but - with its pseudo-hieroglyphic inscription - certainly made by a Phoenician craftsman (D'Agostino, 31ff., pl.23). The metal kotylai, though they may begin somewhat earlier, probably had rather little effect on the development of the shape in bucchero: the earliest bucchero examples are first-hand imitations of the Protocorinthian kotyle, for they attempt to reproduce the main elements of its linear decoration, which the metal kotylai for the most part ignore.

Protocorinthian kotylai and the early examples in bucchero are quite often found together in the same tomb-groups; and here it can be observed that the bucchero kotylai do not always copy closely the profiles of the Protocorinthian models found in context with them. The bucchero profile develops erratically, and it would be hazardous to compare the Etruscan and Greek shapes too closely. But two observations may be made: most Protocorin-

thian kotylai which are datable to the second quarter of the seventh century, e.g. those by the Hound Painter, correspond closely in shape to the bucchero Type *b*; and the heavier foot of Type *c* may be derived from the 'strongly defined' foot of the Protocorinthian kotyle of the third quarter of the seventh century (Brokaw, 54).

TYPE a

(1) Regolini-Galassi Tomb, no.349 (Ramage, fig. 5.2). (2) Peripheral Tomb 3, no.396 (Ramage, fig.5.3; Pareti, no.396). (*3) GROUP 2:2. FIG. 116. (*4) GROUP 2:3. FIG.117. (*5) GROUP 2:4. FIG.118. (6-8) Monte Abatone Tomb 4, right chamber, nos.7,8,11 (Ramage, fig.9, nos.6,2,1).

Very tall narrow shape. The height is rarely less than the rim diameter, and is often considerably greater. There is a low ring foot or concave base (no.4). The technique is excellent, the walls often of remarkable thinness, the surface possessing a high sheen. The most elegant examples are nos.3 and 4, from GROUP 2, where the tendency to very narrow proportions is taken to its extreme.

Decoration

All the examples listed reproduce the horizontal lines and the rays which are so favoured by their Protocorinthian models. At handle-level there is a row of vertical open fans, usually with an extra closed fan squeezed in by the handles. Below the rim there are two horizontal lines. Some care is taken over the decoration, witness the great number of arms given to each fan.

Other schemes are less common. Four kotylai from Vetulonia were probably made in S. Etruria. Two of these have no decoration below handle-level, where one has an incised zigzag, the other a loop pattern, both having four horizontal lines

below the rim (Camporeale 1967, nos.30,89; figs. 5,18b). The third has the more orthodox scheme, but the fans are replaced by a zigzag. The fourth has open fans, but they are placed further down than normal, below the handles (*op.cit.* nos.88,87; figs.18a,17). These four kotylai are of an inferior quality to the others, both in the decoration and in the shaping.

A few kotylai of this type show an incised stylized bird between the handles (Ramage, fig. 17.4).

Chronology

The series should begin in the second quarter of the seventh century, continuing into the third quarter.

TYPE b

(*1) GROUP 1:1. FIG.119. (*2) GROUP 2:5. FIG.120. (3) Monte Abatone Tomb 4, left chamber, no.7 (Ramage, fig.8.1). (*4) GROUP 3:2. FIG.121. (5) Veii. Monte Michele Tomb D, no.17 (Cristofani, fig.13).

A broader vessel, and there is some variation in the roundedness of the profile. Here the rim diameter is greater than the height. There is a low concave base or ring foot.

Nos.1 and 2 show the rounded profile. No.1 is of an unusually small size and has an abnormally heavy base. No.4 is broad at the base, and the profile seems to have suffered probably at the time it received relief decoration.

Technical standards are on a level with Type *a*.

Decoration

The Protocorinthian-inspired scheme favoured by Type *a* is the commonest here too. No.1 displays it without the horizontal lines below the rim. No.4 omits the rays at the base, and has vertical

closed fans at handle-level. No.5 is the latest in the series, as the decoration suggests, confined as it is to horizontal closed fans at handle-level and three lines below the rim.

The decoration of no.2 has a number of experimental elements. Resting on two horizontal lines are two different types of fan which are not found elsewhere. They are enclosed above by a row of stamped 6-leaf rosettes (FIG.415.1.a), below by stamped 'S's (FIG.415.10.ii), motives that occur on other shapes but not on other kotylai. Around the bottom rouletted rays rest on curving rouletted lines: a very odd scheme.

Also unique among the kotylai is no.4 with its relief animal decoration on the exterior (FIGS. 416-17).

Date

Second and third quarters of the seventh century.

TYPE c

(1) Camera degli Alari, no.21159 (Ramage, fig. 12.1). (2) Camera degli Alari, no.21160 (Ramage, fig.12.3). (3) Camera degli Alari, no.21090 (Ramage, fig.12.2). (4-7) GROUP 9:2-5. (8) GROUP 10:14. (*9) GROUP 10:15. FIG.122. (*10) GROUP 13:6. FIG.123. (*11) GROUP 13:7. FIG.124. (*12) GROUP 15:7. FIG.125. (*13) Veii. Picazzano Tomb 15, no.13 (Palm, pl.2). FIG.126. (14) San Giovenale. Valle Vesca Tomb 3, no.21 (SG i.8, fig. 26). (15) GROUP 23:10.

This has the broad proportions of Type *b*, but here the walls are thicker. Type *c* is a heavier kotyle, resting solidly on a wider base or foot. Some examples assume a conical or pointed form (nos.1,12,13; see also Type *d*). This is the most common of the kotyle types.

Decoration

The Protocorinthian scheme of Type *a* is for the

most part abandoned, though vaguely remembered on no.11. The conical examples have simply groups of horizontal lines (or grooves on no.13). The others prefer a broad zone of striations, which may be enclosed by groups of horizontal lines (no.2) or grooves (no.10). Closed fans, whether horizontal or vertical, may be included at handle-level, below the usual pair of lines below the rim. No.14 has open fans. Rays at the base are rare.

Chronology

The type begins probably towards the end of the third quarter of the seventh century, and lasts certainly until the end of the century.

TYPE d (Ramage Type 2D)

(*1) GROUP 13:8. FIG.127. (2-3) GROUP 13:9-10. (4) Veii. Tumulo della Vaccareccia, dromos tomb, no.11 (MS 1935, 351, fig.21d). (5) GROUP 23:11.

This is the least common of the kotylai. The distinctive feature here is the single heavy groove below the level of the handles. This groove normally affects the whole profile which takes on a double curve.

No.4 is an interesting variant, where the sides taper almost to a point, and there is a low conical foot. The tendency towards a pointed shape can be observed in some examples of Type *c*: especially an example from La Staffa (SG i.6, fig.11.3).

Decoration

There are no new elements here. Nos.1-3 have three lines below the rim, a group of horizontal lines below the groove, and large rays springing from the base.

Date

Last quarter of the seventh century.

CHALICE

There are only three examples of the caryatid chalice (chalice Type 1) in the Catalogue. Although there are a considerable number in various museums, few are published, and in very few cases is the archaeological context known. Only a brief, and very incomplete account can be given here. Type 1 can be split into two broad subdivisions, which may be treated together:

TYPE 1a (Mingazzini's '*calici pentapodi*')

(*1) GROUP 20:1. FIGS.128 and 129.

This has a carinated bowl with a tall lip, supported by a tall stemmed foot and four supports from the edge of the foot to the carination. The caryatid supports alternate with supports showing other motives. The interior of the bowl has a central omphalos. The stemmed foot takes various forms: either a normal stem as for chalice Types 2*b* and 2*d*; or horizontally stepped or grooved, and very thin towards the top (Pottier, pl.28, C667); or, most common, horizontally stepped but not reaching as far as the bottom of the bowl (no.1). In the latter two cases the stem of course serves no structural purpose.

TYPE 1b (Mingazzini's '*calici tetrapodi*')

This is similar to Type 1a, but without the stemmed foot. The four supports, resting on a flat ring base, carry all the weight.

(1) Veii. Monte Michele Tomb E, no.2 (Cristofani, fig.17, pl.19.1-2). (2) Veii. Monte Michele Tomb E, no.3 (Cristofani, pl.19.3-4). (*3) GROUP 20:2. FIGS.130 and 131. (4) GROUP 20:3.

Most examples fall into these two categories. But in rare cases there may be as many as 7 supports, and in some instances all the supports consist of caryatids. There are also examples

where caryatids are replaced by other figures (sphinxes etc.).

A little may be added to Ramage's discussion of the origin of the type (Ramage, 25). The closest parallel in another material is provided by the ivory caryatid chalices from the Barberini Tomb, of which two are shown restored in Y.Huls, *Ivoires d'Etrurie* (Brussels, 1957), pl.17. This is likely to be earlier than any of the bucchero examples. An interesting bronze chalice also from Palestrina (RM 12 (1897), pl.1, left) embodies the same idea, but does not reproduce the carinated bowl so closely.

Ramage, following Brown, suggests that the use of caryatids was an idea borrowed directly from the Near East. But the ivory caryatids of Sargonid date from Nimrud do not support vessels, but palm capitals, and it is thought that these devices were used as handles of fly-whisks (R.D.Barnett, *The Nimrud Ivories* (London, 1957), 103f., pls.72ff.). The figures are nude, and may represent Ishtar-Astarte. Etruscan caryatids, whether in ivory or bucchero, are draped. Nevertheless there are some resemblances to Near Eastern types: the long locks of hair ending in a spiral on the breast (on bucchero figures this is best seen in Pareti, nos. 317-20) may perhaps be derived from the 'Hathor locks' common in Asiatic iconography; and the wings with which some of the bucchero figures are provided (but not the ones listed here) may be taken from the Near Eastern motive of the Mistress of the Beasts (see Barnett, *op.cit.* 82f.). The latter figure is quite often male, but it could be that at least some of the bucchero caryatids are male as well.

Caryatids as vessel-supporters are also found in Greek art of the seventh and sixth centuries, in stone and pottery (J.Ducat, *BCH* 88 (1964), 577ff.). A connection between these and the Etruscan chalices is quite likely, and it is possible that Greece provided the inspiration. But there is no close copying, either of vessel

forms or the caryatids: the Greek caryatids are wingless, and stylistically they bear little relation to the Etruscan figures.

As regards the form of the chalice (i.e. without the caryatids) I fully agree with Gjerstad's opinion (ER iv, 279f.) that it is native to Etruria. This is an important point, for the carinated bowl with tall lip is one of the most enduring shapes in Etruscan pottery, and it is the basic feature of most types of chalice, kantharos and kyathos. Before its appearance in bucchero it is common in late impasto (see chalice Type 2b and kyathos Type 1a), and Magi may be right in claiming the shape to be derived ultimately from wooden models (RG, 120f.). Some time in the first half of the seventh century the impasto shape is remodelled by craftsmen working in ivory, who give it a straighter lip and a tauter profile. The new shape first becomes popular in bucchero.

To summarize: the caryatids may be borrowed (ultimately, at least) from Oriental sources. But the origins of the form of the chalice seem not to lie outside Etruria.

The bucchero caryatids are mould-made. They vary greatly in quality of execution, and this is not due entirely to the physical deterioration of the moulds. The caryatids have received a partial classification (Cristofani and Zevi, AC 17 (1965), 23ff.), within which the examples listed here belong to Type B2 - distinguished by the addition of a *polos* with vertical striations. The other supports are decorated either in openwork or in stamped relief. The motives are usually floral, but often consist of animals, winged or wingless. Here there is an interesting connection with amphorae that have handles with relief decoration (see Chapter 4, xiv), for there are a few instances of the same stamp being used for the two shapes (e.g. the chalice CVA *Copenhagen* v, pl. 215.3d uses the same stamp as the amphora Mingazzini, pl.4.8). It is probable that the openwork

supports were also executed first in stamped relief, and the background then cut away.

Other decoration

One of the most elaborate of caryatid chalices is an example in the Vatican (Pareti, pl.67). This has open fans below the rim, and the rest of the lip is carefully striated. The bowl is ribbed, and the foot carries incised lines. Delicately incised meanders frame the openwork floral supports. A further connection with bucchero amphorae is shown by a few chalices decorated with incised stylized birds on the lip, as on Pottier, pl.28, C664 (cf. amphora Type 1e no.3). But most of the later chalices have simply three grooves on the lip (sometimes also with horizontal incised lines below the rim, as on Type 1b nos.3-4) and coarse notches on the carination.

Chronology

The examples listed here are from their context likely to belong to the first quarter of the sixth century, though Type 1b nos.1-2 may be slightly earlier. Most examples whose context is known are listed by Cristofani and Zevi, and these belong to the period of c.620/10 - 570/60. This seems to be the period when they are particularly common. But the beginning of the bucchero caryatid chalice is earlier than this; just how much earlier there is as yet no clear evidence to say.

TYPE 2a (Ramage Type 4A)

(1) Monte Abatone Tomb 4, left chamber, no.6B (Ramage, fig.8.4). (2) Monte Abatone Tome 4, left chamber, no.6C (Ramage, fig.8.5). (3) Monte Abatone Tomb 4, right chamber, no.5 (Ramage, fig.8.6). (*4) GROUP 4:5. FIG.132. (5) GROUP 4:6.

There are another two examples in the Castel-

lani collection (Mingazzini, pl.1.1-3). The shape is basically that of the caryatid chalice Type 1a minus the caryatids. It is a two-piece vessel, the join coming between the two rings on the stem; the upper stem may fit either over or into the lower part. The bowl is fluted.

As Ramage notes, this chalice has affinities with the two-piece pyxis (Ramage, fig.6.3), and it has been suggested that the pyxis is derived from the same prototypes (Brown, 37).

Decoration

There are usually 2-3 horizontal grooves near the edge of the foot, and in one case (no.2) these support incised rays; but nos.4-5 have a plain foot. On the middle of the lip there are 3-5 grooves, and superimposed on these there is often some simple rouletted ornament: double crosses (nos.4-5) or oblique lines (no.1). Below the rim there are open fans. A row or two of stamped rosettes (cf. FIG.415.1.d) in some cases completes the decoration, and these may occur even on the foot (no.2). The two Castellani examples have open horizontal fans on the foot, but their lip-decoration conforms to the description above.

This type is not common.

Date

Third quarter of the seventh century.

TYPE 2b

(1) Veii. Monte Michele Tomb C, no.8 (Cristofani, fig.8). (*2) Veii. Vaccareccia Tomb 23, no.1 (Palm, pl.31). FIG.133. (3) Veii. Vaccareccia Tomb 23, no.2 (Palm, pl.31). (*4) GROUP 9:6. FIG. 134.

This is a chalice with a tall plain stem. Here the stemmed foot is slightly shorter in proportion to the total height. The bowl may be fluted (no.4)

or plain. In the latter case the carination is left undecorated.

Similar chalices are quite common in impasto (GROUPS 1:4-5; 6:*12; 23:29-30). Closest to the bucchero examples is one found in context with no.1 (Cristofani, 26, no.5, fig.8). I have not examined it, but it is possible that it may be of a red bucchero fabric.

Decoration

The horizontal grooves on the lip number in the region of 6 to 9. No.1 has, above these, closed horizontal fans.

Chronology

Cristofani would not date the context of no.1 later than c.630, on the evidence of a Proto-corinthian ovoid/piriform aryballos (*op.cit.* 70). The other two tomb-groups provide very meagre information. It is perhaps possible that all the chalices of this clearly short-lived type belong to the end of the third quarter and the beginning of the last quarter of the seventh century.

TYPE 2c (Ramage Type 4B)

(1) Context unknown (Pareti no.530, pl.68). (*2) GROUP 13:11. FIG.135.

Ramage mentions another two examples from Cerveteri (Ramage, 26), but the type is rare. This is a one-piece chalice, but the stem has the two rings of Type 2a. Here the bowl is more often fluted than plain.

Decoration

There are three grooves on the lip, and the examples with a fluted bowl have open fans below the rim (Ramage, fig.18.2). No.2, with a plain bowl, has arched notches on the carination.

No.1 is an interesting, and probably early, experiment. Here the whole lip is covered with heavy vertical striations, and there are rows of rouletted lines and stamped rosettes on the foot. Also the proportions are a little wider than normal. An example from Veii has simply a zone of striations on the lip (*NS* 1928, 103, fig.15).

In Naples museum there is a chalice of this type, of unknown provenance, with an incised animal frieze on the lip, and notches on the two rings (*AC* 20 (1968), pl.16.3-4). This has been tentatively attributed to Veian production (Bonamici, no.63, 154f.).

Chronology

This type seems to span the second half of the seventh century. No.1 may belong to the third quarter of the century, as perhaps also the other examples with a fluted bowl mentioned by Ramage. But no.2 cannot be any earlier than the last quarter.

TYPE 2d (Ramage Type 4C)

(1-2) Veii. Monte Michele Tomb D, nos.10 and 13 (Cristofani, fig.13). (3-4) Veii. Monte Michele Tomb D, nos.11-12 (Cristofani, fig.13). (5) Veii. Monte Michele Tomb D, no.14 (Cristofani, fig.27). (6) Camera degli Alari, no.21112 (Ramage, fig.13.3). (7) Camera degli Alari, no.21109 (Ramage, fig.13.4). (8) Camera degli Alari, no.21113 (Ramage, fig.13.5). (9) GROUP 5:2. (10) GROUP 5:3. (*11) GROUP 10:16. FIG.136. (12-13) GROUP 10:17-18. (14) GROUP 9:8. (15) GROUP 9:9. (16) GROUP 7:6. (17) GROUP 7:7. (18-19) GROUP 23:12-13. (20-3) GROUP 23:14-17. (*24) GROUP 13:12. FIG.137. (25-7) GROUP 13:13-15. (28) GROUP 14:8. (29-31) GROUP 15:8-10. (32) Tarquinia. GROUP 22:5. (33-4) GROUP 28:4-5. (35) GROUP 18:13. (36) GROUP 18:14. (37) GROUP 26:10. (38-40) GROUP 26:11-13.

(41) GROUP 31:3. (42) GROUP 31:4. (43) GROUP 31:5. (44-6) GROUP 33:5-7. (*47) GROUP 37:6. FIG.138. (48-9) GROUP 37:7-8. (*50) GROUP 37:10. FIG.139. (51) Context unknown (Pareti, no.529, pl.68). (*52) GROUP 9:7. FIG.140. (*53) GROUP 29:18. FIG.141. (54-5) GROUP 29:19-20. (*56) GROUP 37:9. FIG.142. (*57) Laghetto Tomb 365, no.2. (Suppl. Cat. no.10.) FIG.143.

This is one of the commonest types in bucchero. The shape is similar to Type 2c, but there is only a single ring on the stem. The list attempts a chronological order down to no.50; nos.51-7 are variants.

The finest examples of the main group are nos. 1-5, which alone have a fluted bowl. Nos.6-50 have a plain bowl (except for the two grooves of no.24), and are of slightly larger dimensions. The height of nos.6-56 measures between 14-17 cm, and the rim diameter is usually about the same as the height or a little less. Once established the type remains unchanged throughout its period of production.

No.17 is an example in Grey bucchero.

Decoration

Nos.1-5 may be treated separately. Nos.1 and 2 have 6-8 grooves on the lip supporting open fans above. Nos.3 and 4 have closed horizontal fans below the rim enclosed by 1-2 grooves below. No.5 carries an animal frieze on the lip (discussed by Cristofani, 64f.).

The more normal decoration consists of three grooves, or rarely four (nos.14,18-19), on the lip, and notches on the carination. Fans may also occur above the grooves on the lip: there are six examples with open fans, three with closed horizontal, and one with closed vertical (no.43). A further example (no.8) has a row of closed horizontal fans above and below the grooves. As regards the notching on the carination (see Ramage, 24f.), diamond notches are by far the commonest,

and they vary greatly in size and depth. Arched notches are rare (no.43). A combination of the two types of notch is also known (nos.18-19,24). There are four examples with a plain carination.

Variants

1. (no.51). This has a shortish lip of slightly concave profile, and a plain carination. The lip, bowl, stem and foot are covered with lines of rouletting and three different kinds of stamped ornament: two types of rosette (FIG.415.2a,3), and a guilloche (FIG.415.11).
2. (no.52). Here the lip has a markedly concave profile, and the stem is shorter. The overall height is only 12.2 cm. The decoration (open fans, three grooves, diamond notches) is orthodox.
3. (nos.53-5). These are the largest in the series, and of heavy fabric. Unusual features are the tallness of the stem, and the omphalos: the latter a detail borrowed from the caryatid chalices. In addition to the three grooves and the diamond notches, there are curved, left-facing fans on the lip, and two groups of grooves on the foot.
4. (no.56). This has a small rudimentary ring on the stem immediately below the bowl, rather like a drip-ring. The straight, almost cylindrical stem is repeated on an example from the same tomb-group (no.50).
5. (no.57). A small version of the orthodox type. The height is 10.5 cm. The lip flares out sharply.

Chronology

This type is long-lived and spans the last quarter of the seventh century and the first half of the sixth. The beginning should be earlier, and nos. 1-8 could be placed at the end of the third quarter of the seventh century. The type dies out probably in the third quarter of the sixth century. (See also Addenda.)

Of the variants, no.51 is perhaps the earliest of all the examples of this type. No.52 may belong to the (beginning of the) last quarter of the seventh century. Nos.53-7 can be dated to the first half of the sixth century or slightly later.

TYPE 2e (Ramage Type 4D)

(*1) Tarquinia. GROUP 22:6. FIG.144. (2-6) Tarquinia. GROUP 22:7-11.

These examples are illustrated in *SE* 40 (1972), pl.33.

There is no fundamental difference in shape between this chalice, as illustrated by the examples listed, and Type 2d. But the cylinder-frieze on the lip gives it a very distinctive appearance. The Tarquinia storerooms contain a fair number of these chalices. In general they do not attain a height greater than the smaller examples of Type 2d - about 14-14.5 cm. Often there is a moulding between the bowl and the top of the stem, and sometimes the lower stem has an angular bulge. Very rarely the stem is plain. The edge of the foot is frequently grooved. The carination tends to be plain, but a few examples have small diamond notches. It is probable that the chalices of this type found at Tarquinia are of local manufacture (Camporeale, *SE* 40 (1972), 115ff.).

For drawings of profiles see *op.cit.* figs.1-11.

Decoration

The same cylinder-frieze is found on all these six examples (FIG.421). This is a type of decoration that is common on bucchero from Central and N. Etruria (see Chapter 4, xi).

Chronology

The examples listed provide the only archaeological context; but it is a useful one and points to

the first half of the sixth century, more particularly to the middle of the first half.

TYPE 3a (Ramage Type 4E)

(*1) GROUP 10:19. FIG.145. (2) GROUP 10:20. (*3) Tarquinia. GROUP 8:6. FIG.146. (4-6) GROUP 7:8-10. (7) GROUP 15:11. (8) GROUP 14:9. (*9) GROUP 14:10. FIG.147. (10-12) Tarquinia. GROUP 16:2,3,5. (13) Tarquinia. GROUP 16:4. (14) Tarquinia. GROUP 25:6. (*15) Tarquinia. GROUP 17:2. FIG.148. (16) Tarquinia. GROUP 21:3. (17) Tarquinia. GROUP 19:4. (18-19) GROUP 24:8-9. (*20) San Giuliano. GROUP 27:8. FIG.149. (21-2) San Giuliano. GROUP 27:9-10.

This chalice is supported by a short flaring foot; but the upper part, although a little reduced in size, is identical to that of Type 2d. The foot may vary in height, and the tallest here is shown by no.9; but this variation in height seems to be of no chronological significance.

A closely analogous type is common in impasto; beginning before, but overlapping with the bucchero examples (Pareti, no.330, pl.47; Palm, pl. 6, Picazzano Tomb 18, no.2). Here the lip is concave, and the foot is usually fairly tall.

Decoration

On the lip, three grooves. The carination is generally plain, but there may be diamond notches (nos.13,18-19) or diamond/arched (no.15).

Chronology

Cristofani would date a low-footed example from Veii to c.610-590 by its context (Cristofani, 70, fig.21.6). The type as a whole has a span rather similar to that of Type 2d. It appears in the last quarter of the seventh century, and lasts at least until the middle of the sixth.

TYPE 3b

(*1) GROUP 36:8. FIG.150.

This is related to the previous type but has grown a taller foot. The bowl is very shallow. No decoration. Coarse fabric.

Date

Last quarter of the sixth century or first quarter of the fifth.

TYPE 4a

(*1) Tarquinia. GROUP 8:7. FIG.151. (2-3) Tarquinia. GROUP 8:8-9.

This quite rare type of chalice rests on a sizable ring foot. Technically the standard is good, the potting accurate. For the impasto prototypes for this and the following type, see *ER* iv, 113, fig.39.1-3.

Decoration

No.1 has four grooves on the lip, and closed horizontal fans above. The other two have three grooves. The carination is plain.

Date

Last quarter of the seventh century.

TYPE 4b

(*1) San Giuliano. GROUP 27:11. FIG.152. (2) San Giuliano. GROUP 27:12. (*3) San Giovenale. Grotte Tufarina Tomb 2, no.32 (*SG* i.5, 107, pl.50). FIG. 153. (*4) Tarquinia. GROUP 30:4 (impasto). FIG. 154.

Here the ring foot is lower and wider. The fabric is heavy and coarse and no.4 is closer to impasto. No.3 is an example in Grey bucchero.

Decoration

Occasionally there are three grooves on the lip (no.1).

Chronology

An example from a late context from Veii is incomplete but may belong to this type (*BSR* 37 (1969), 6, fig.4.3); in which case the type lasts through the sixth century to the beginning of the fifth.

TYPE 4c

(*1) Tarquinia. GROUP 30:5 (impasto). FIG.155.
(*2) San Giovenale. Montevangone Tomb 2, left chamber, no.10 (*SG* i.5, 126, pl.53). FIG.156.
(3-4) San Giovenale. Porzarago Tomb 10, nos.12-13 (*SG* i.5, 70, pl.35).

With this more careless version of Type 4b the carination is reduced to a mere curving bulge. No.1, of a fabric closer to impasto than bucchero, emphasizes the bulge by a groove running round above it. There is normally no decoration.

Chronology

This type has a span similar to that of Type 4b, but probably extends further into the fifth century - judging by the considerable quantity found at Casale Pian Roseto near Veii (*BSR* 38 (1970), 91, fig.6:K).

KANTHAROS

TYPE 1

(*1) GROUP 5:4. FIG.157. (2) Veii. Casalaccio Tomb 6, no.8 (*NS* 1935, 56, fig.6, bottom right).
(3) Veii. Casalaccio Tomb 6, no.9 (illustrated with no.2).

This rare kantharos, with its conical neck flaring out at the top, is modelled closely on the jug Type 1a. It lies, therefore, firmly within the native Etruscan pottery tradition. It is broader than the jug, and the neck is taller in proportion to the body. The body is low and squat, and there is a low ring foot (whereas the jug has a low concave base). The handles are cylindrical on no.1; on the other two they are double.

Decoration

The close affinity to the jug Type 1a is emphasized by the three horizontal grooves on the necks of nos.2 and 3. On no.3 the grooves are enclosed by two rows of closed horizontal fans; on no.2 the upper row of fans is omitted. The decoration of no.1 is simpler: a single row of closed vertical fans on the neck.

Chronology

The date suggested by the context of no.1 is the latter part of the third quarter of the seventh century. The evidence of the other tomb-group is not inconsistent with such a dating.

TYPE 2

(*1) GROUP 6:6. FIG.158. (*2) Veii. Monte Michele Tomb D, no.28 (Cristofani, fig.15). FIG.159. (3) Veii. Monte Michele Tomb D, no.29 (Cristofani, fig.15). (4) Veii. Picazzano Tomb 4, no.2 (Palm,

pl.1). (5) Veii. Picazzano Tomb 4, no.3 (Palm, pl.1). (*6) Tarquinia. GROUP 8:10. FIG.160. (7-8) Veii. Tumulo della Vaccareccia, vano 2, nos.10-11 (NS 1935, 343, fig.16,f-g).

The close resemblance between this kantharos and the cup Type 1c is unmistakable. Only the handles are changed. Like the cup, the bowl shows a fairly straight profile, the lip is short and offset, and the foot is very low. The handles may be cylindrical (nos.1, 5 and 6) or ribbon. A very fine example from Veii (no.4) has a delicately ribbed bowl, and its lip has a concave profile. The only other example with a ribbed bowl is no. 2. Nos.2 and 3 have a very deep bowl and tall lip.

Decoration

No.1 repeats the typical decorative scheme of the cup Type 1c: closed horizontal fans on the shoulder, with three groups of horizontal lines below. The others make do with closed horizontal fans alone: on the shoulder (no.5); on the lip (no.4); on both shoulder and lip (nos.7-8). No.2 has closed vertical fans on the lip. Two examples are plain (nos.3 and 6).

Chronology

The type should begin towards the end of the third quarter of the seventh century, continuing through the last quarter.

TYPE 3a (Ramage Type 5A)

(1) Camera degli Alari, no.21154 (Ramage, fig. 14.1). (2) Veii. Monte Michele Tomb D, no.25 (Cristofani, fig.15). (3) Veii. Monte Michele Tomb D, no.26 (Cristofani, fig.15). (4) GROUP 9:10. (*5) GROUP 10:21. FIG.161. (*6) Tarquinia. GROUP 8:11. FIG.162. (7) Veii. Picazzano Tomb 12, no.3 (Palm, pl.1). (8) Veii. Picazzano Tomb 17, no.10 (Palm, pl.4). (9) Veii. Picazzano Tomb 20,

no.17 (Palm, pl.8).

Type 3a has a low carinated bowl with a tall straight lip. There is a very low ring foot. The shape has a metallic look, but nothing closely similar and of such an early date exists in metal (for metal kantharoi see Type 3d). Ramage suggests that the presence of ribbon handles is proof of Tarquinian origin, whereas cylindrical handles are confined to Cerveteri (Ramage, 28). In fact, however, both sites have produced both types of handle, as has Veii. In the list, nos. 4, 7 and 9 have ribbon handles.

This (with Types 3c and 3f) is the smallest of the kantharoi.

There is usually no decoration at all; but occasionally there are closed fans on the lip, and in one case radiating grooves on the interior of the bowl as well (Ramage, fig.19.3).

The shape of the body of the kantharos is essentially that of the chalice. There is no obvious connection with early Greek kantharoi. In Greek pottery kantharoi (i.e. cups with the handles placed vertically) are known from the Protogeometric period onwards, but before the sixth century they have little bearing on this Etruscan type, as Courbin has shown (BCH 77 (1953), 322ff.). Sixth-century Greek kantharoi are discussed below: see Types 3d, 3e and 3h. In Etruria, however, early impasto kantharoi are known, both of a very primitive type (Ramage, 27, n.82), and of a type which is closer to this later bucchero version (Hencken, 353, fig.351f). It seems possible that the bucchero Type 3a is the result of the earlier impasto kantharos being remodelled under the influence of ivory and bucchero chalices (see chalice Types 1a-b).

Chronology

The probable date of the appearance of this type is the latter part of the third quarter of the seventh century. There are other early examples

from the Casalaccio cemetery at Veii: Tomb 4, no.13; Tomb 8, no.10; Tomb 6, nos.6-7 (*NS* 1935, pl.2.1,3; p.56, fig.6, bottom left). The latter two are from the same tomb-group as nos.2 and 3 of Type 1. The type dies out during the course of the last quarter of the seventh century.

TYPE 3b

(*1) GROUP 6:7. FIG.163. (2) Camera degli Alari, no.21162 (Ramage, fig.14.2). (3) Veii. Monte Michele Tomb D, no.15 (Cristofani, fig.13, pl. 15.1). (4) Veii. Picazzano Tomb 15, no.11 (Palm, pl.2).

This is a much larger kantharos. It is very close to the popular Type 3e, but may be distinguished from it chiefly by the broader, heavier flaring foot. On the origin of the foot, see below under Type 3d. Ramage, noting that the size of the body is similar to that of the tall chalice, suggests that the same body was mass-produced for both shapes (Ramage, 29, on her Type 5D). The handles are ribbon, and slightly concave.

Decoration

Below the rim are two or three incised horizontal lines. There are usually heavy diamond notches on the carination. Along the bottom of the lip, a row of open fans; sometimes with a row of closed horizontal fans above (no.2; and Cristofani, fig. 24.3). But no.4 has no fans.

Chronology

The date should be the same as for Type 3a.

TYPE 3c

(*1) Veii. Monte Michele Tomb D, no.31 (Cristofani, fig.15, pl.16.1). FIG.164.

One example only. The body and flaring foot are similar to those of Type 3b, but the size is much reduced. The handles are peculiar: they are biforal, cylindrical at the top, and each has a projecting round knob above the rim.

The exterior of the bowl is ribbed. The interior has three circular concentric grooves at the centre, with more grooves radiating out from these.

Chronology

The same tomb-group also produced examples of Types 2, 3a and 3b. The probable date is the end of the third quarter of the seventh century.

TYPE 3d

(1) Veii. Monte Oliviero Tomb 1 (*NS* 1928, 97, figs.2-4; Johansen 1971, pl.55b). (*2) GROUP 12:1. FIG.165.

Of majestic proportions and appearance this type, with a diameter of between about 20 and 30 cm, is by far the largest of the kantharoi. The flaring foot is taller and more substantial than on Types 3b and 3c. The standard foot is seen on no.2, though usually there is no moulding at the junction with the bowl. The tall ribbon handles end in flaring wings above the rim, and, as on Type 3c, they are (most often) biforal. There are few examples from archaeological contexts.

No.1 is exceptional in more than one way. The tall narrow stem of the foot, with its double ring, brings to mind the tall chalice of the type commonly found at Vulci and elsewhere in Central Etruria (cf. e.g. *RG*, pl.37.26). The bowl is ribbed, but not the whole of it, only the top third.

A very few metal kantharoi have been found that may be related to this type, but their significance in relation to the bucchero kantharoi is not clear. Least close are two bronze examples,

with very tall handles and a broad conical foot, which come from the *fossa* tombs 11 and 12 of the Lago dell' Accesso necropolis near Massa Marittima (MA 35 (1933), 45 and 49, fig.17). It is not an implausible theory that the kantharos with flaring foot was produced in metal first and later adopted in bucchero, but it is not proved by the evidence of these two, for the associated pottery found with them includes Etrusco-Corinthian and bucchero (kantharos Type 3e) to be dated not earlier than the end of the seventh century.

From Camiros in Rhodes comes a shallow-bodied example in silver (JdI 44 (1929), 211, fig.16). Though the shape looks Etruscan, it is almost certainly of Rhodian workmanship, and Mingazzini has pointed out the similarity of the floral ornament of the gold appliqué tondo to the interior decoration of Vroulian cups (Mingazzini, 23; cf. Kinch, pl.9). On this evidence this kantharos is to be dated to the first half of the sixth century. Whether it was inspired by Etruscan metal or bucchero models (the former now lost) it is impossible to say; but there is, at least, clear evidence of Etruscan bucchero kantharoi in East Greece. At Rhitsona, too, in Boeotia, local black-glazed kantharoi with heavily fluted lip (Ure 1913, 12, pl.8, no.26. 195) give the strong impression of an imitation of metal kantharoi. These are of a shape fairly similar to our Type 3d, and they too have handle-struts. But their date is late: end of the sixth century.

Decoration

The two examples listed both have animal friezes on the lip. The carefully drawn animals of no.1 are enclosed above by a narrow zone of striations. Above the animals of no.2 (FIG.408) is a frieze of metopes containing alternately triple crosses and vertical wavy lines (cf. oinochoe Type 4c, no.2, FIG.45). A large fragmentary kantharos,

probably of this type, also decorated with an animal frieze, comes from the same tomb as no.2 (NS 1928, 99, figs.5-6). Fragments of another figured kantharos, from Tarquinia, might also belong to this type (NS 1932, 111, fig.11; but no scale given).

Most examples have more modest decoration, such as a row of closed horizontal fans around the top of the lip (RG pl.39.33), or with the addition of a row of open fans above the carination (Gsell, pl.3.4). The carination may have diamond, arched, or hooked notches, or may even be plain. All examples have two or three incised horizontal lines below the rim, and sometimes this, apart from notches on the carination, may be all the decoration that there is (Mingazzini, pl.2.3).

Handle decoration is sometimes included. No.1 has here a pattern of volutes and triangles. A fragment from Samos is decorated with large double crosses (AM 82 (1967), 77, no.5, pl.39.3).

Chronology

From the style of its frieze Bonamici has dated no.1 with good reasons to c.630. An example in Berlin from Tarquinia, with a frieze in similar style, should be contemporary (Bonamici, nos.24 and 38). The type may continue possibly into the first quarter of the sixth century.

TYPE 3e

- (1) GROUP 9:11. (*2) GROUP 10:22. FIG.166. (3) GROUP 10:23. (4) GROUP 11:3. (5) GROUP 12:2. (6-11) GROUP 7:11-16. (12-13) GROUP 15:12-13. (14) GROUP 15:14. (*15) GROUP 14:11. FIG.167. (16-17) GROUP 14:12-13. (18) GROUP 14:14. (*19) GROUP 14:15. FIG.168. (20) GROUP 14:16. (*21) Tarquinia. GROUP 16:6. FIG.169. (22-3) Tarquinia. GROUP 17:3-4. (24) Tarquinia. GROUP 19:5. (25) Tarquinia. GROUP 19:6. (26) Tarquinia. GROUP 22:12. (27) GROUP 23:18. (28) GROUP 24:10. (29)

GROUP 28:6. (30) GROUP 28:7. (*31) GROUP 37:11. FIG.170. (32) GROUP 37:12. (33) GROUP 37:13. (*34) GROUP 37:14. FIG.171. (35) GROUP 37:15. (36) GROUP 26:15. (37) GROUP 26:16. (38) GROUP 26:17. (39) GROUP 18:15. (*40) San Giuliano. GROUP 27:13. FIG.172. (41-6) San Giuliano. GROUP 27:14-19. (47) GROUP 29:21. (48-9) GROUP 29:22-3. (50) GROUP 29:24. (51-2). GROUP 32:3-4. (53) GROUP 32:5.

This is an extremely popular type and is found all over Central and S. Etruria and Latium. Moreover, it was exported in some numbers, and finds from numerous Mediterranean sites show it to be the most common object of Etruscan manufacture to be found outside Etruria.

The shape is close to that of Type 3b, the main difference being that the foot is considerably narrower at the junction with the bowl. This type is also of smaller dimensions, the smallest diameter of those listed being 11.1 cm (no.2), the largest 15.6 cm (no.23); whereas Type 3b varies between about 15.5 and 17 cm. The handles are ribbon, with a slightly concave upper surface.

This type is a conflation of three of Ramage's kantharos types (Ramage Types 5B, 5C and 5D). The various combinations of overall size, the type of notching on the carination, and the size and type of foot, are her criteria for distinguishing between them. This seems over-precise. The foot varies in height considerably, and there are many gradations between the 'bell-' and 'trumpet-shaped'. The overall size, too, does not seem to conform to a pattern; nor does the notching. Conversely, Ramage's Type 5D includes Type 3b and 3e. The distinction made here between the two agrees with Camporeale's views on the subject (Camporeale 1970, 64ff.).

There is considerable variation in the height of the foot (the extremes are illustrated by nos. 2 and 34, the latter having a definite stem). Mingazzini, taking Types 3d and 3e together, naturally comes to the conclusion that the taller the

foot the earlier the date (Mingazzini, 23ff.). But as regards Type 3e alone, kantharoi with (what are described in the catalogue as) a 'tall' or 'medium/tall' foot tend to appear in the later groups, those with 'low' or 'low/medium' foot in the earlier groups. But there are many exceptions, and a good many instances of kantharoi with feet of varying height being found together in the same tomb. Such instances are nos.12-14, 15-20, 32 and 34. In the first two cases the chronological span of the groups is small, so the kantharoi must be near-contemporary; in the last case contemporaneity is suggested by the two kantharoi being so similar in all other respects. The only conclusion to be drawn from this is that the height of the foot does not give a reliable indication of the date.

The Attic kantharos of this type makes a first fitful appearance at the end of the first quarter of the sixth century, and it very clearly draws its inspiration from the Etruscan type (Courbin, *BCH* 77 (1953), 339, fig.15). Imported Etruscan bucchero kantharoi are very rare at Athens, but there is a fair sprinkling of them at other Greek sites (Villard, 1632ff.). In Attic the lip is taller and the handles have a tendency to curl slightly over the rim. Dionysus is frequently shown holding this type of kantharos in late Black-figure and early Red-figure scenes. Once established, it undergoes a development of its own, and by the end of the century influence from the Attic cup Type B is shown in the tall narrow stem (though there is usually a fillet at the top of it). The result, in Red-figure, is extremely elegant (L.D.Caskey and J.D.Beazley, *Attic Vase Paintings in the Museum of Fine Arts, Boston* i (Oxford, 1931), 15, fig.12).

The sixth-century Boeotian 'shallow-bottomed' kantharos (Ure 1913, 5ff., pl.7, no.49.267; Ure 1927, pl.10, no.126.108) is, in Courbin's view (*BCH* 77 (1953), 344f.), inspired by Etruscan bucchero indirectly through Attic.

In Etruscan Black-figure the kantharos is rare. An example from Vulci is modelled on a version of this type, with tall foot and knobs on the handles, commonly found in bucchero at that site (RG pl.27.89; cf. *Quaderni* iii, 55, figs. 65-6).

Decoration

Out of 47 examples listed (nos.6-11 are fragments), sixteen have diamond notches on the carination (nos.2,5,12-15,17,20,22-6,39,51-3), or diamond combined with arched; the others have hooked or arched notches, or something in between; only one example has a plain carination (no.28). On the whole it seems that diamond notches occur less often on the later examples.

There are commonly two horizontal incised lines below the rim (16 examples). Any other decoration is extremely rare. The groups of horizontal incised lines on the bowl of no.31 are unusual (if this is Type 3e).

Chronology

This kantharos first appears in the last quarter of the seventh century. For the lower limit, nos. 31-5 and 51-3 are unlikely to be contemporary with the latest material from their groups; but nos.29-30, 36-8 and 40-50 all come from groups whose latest material may be as late as the third quarter of the sixth century. On this evidence, the type continues until about 550 at least, perhaps dying out in the third quarter of the sixth century.

TYPE 3f

(*1) Autostrada Tomb 84, no.11. (Suppl. Cat. no. 11.) FIG.173.

Only one example. The distinctive features here are the double carination with two rows of

diamond notches, and the double handles. The basic proportions are those of Type 3e. There are large closed vertical fans on the lip, and two horizontal incised lines below the rim.

Date

Last quarter of the seventh century (?).

TYPE 3g (Ramage Type 5E)

(*1) GROUP 14:17. FIG.174. (2) GROUP 14:18. (3) Banditaccia Tomb 12, no.9 (NS 1955, 81, fig.23, bottom row centre).

I have not seen the two examples mentioned by Ramage.

The kantharos is the most elegant of the bucchero shapes, and this type is the most elegant of the kantharoi. It is distinguished first and foremost by a tall flaring foot (the height of foot to body ratio of no.1 is 4 : 5.5), whose stem is very narrow at the junction with the bowl. Much of the gracefulness is due to the handles, which are of considerable height.

Two other similar kantharoi might be included here, though they fall below the standard of those listed: one from Vignanello (NS 1924, 242, no.8, pl.10a); the other from Vulci (*Quaderni* iii, 54, fig.64).

Decoration

There are hooked notches on the carination, and two horizontal incised lines below the rim. No.2 has two groups of horizontal incised lines on the bowl (a feature which the fragmentary no.31 of Type 3e also has; by virtue of which it might possibly belong to this type). One example is known with an incised animal frieze (Bonamici, no.90, pl.44).

Chronology

Bonamici dates her no.90 to the last quarter of the seventh century (Bonamici, 179). Nos.1 and 2 are from a context of the end of the seventh or the beginning of the sixth. The example from Vignanello is probably of a similar or slightly later date.

TYPE 3h

(1) San Giovenale. Porzarago Tomb 14, no.71 (SG i.5, 90, pl.44). (2) San Giovenale. Porzarago Tomb 11, no.10 (SG i.5, 75, pl.37). (3) GROUP 24:11. (4) Bufolareccia Tomb 995, no.8 (*Materiali* v, 37, pl.36; Ramage, fig.19.2). (5) San Giovenale. Porzarago Tomb 13, no.28 (SG i.5, 84, pl.40). (6) San Giovenale. Porzarago Tomb 6, no.38 (SG i.5, 48, pl.22). (7) San Giovenale. Valle Vesca Tomb 3, no.40 (SG i.8, 44, fig.27). (8) San Giovenale. Valle Vesca Tomb 3, no.41 (SG i.8, 44, fig.27). (9) San Giovenale. Valle Vesca Tomb 3, no.59 (SG i.8, 47, fig.28). (10) San Giovenale. Porzarago Tomb 4, no.38 (SG i.5, 40, pl.18). (*11) GROUP 33:8. FIG.175. (12) GROUP 33:9.

The last three types in this series continue the tradition of a low ring foot started by Type 3a, though they belong firmly to the sixth century and so do not overlap with Type 3a chronologically. They are distinguished from each other by the different treatment of the carination, and in this they appear to form a typological progression - as the carination becomes increasingly slurred (reflecting, perhaps, the decline in the potter's craft in sixth-century Etruria). The evidence from the tomb-groups, however, such as it is, shows that Type 3h probably begins a little earlier than the others, but that all three types occur together over roughly the same period.

Camporeale has set forth carefully the distinguishing features of Types 3a, 3h and 3j (Cam-

poreale 1970, 69ff.), but he omits to mention Type 3i.

The differences between Types 3h and 3a are these. Type 3h has much taller handles, and they are always ribbon handles. The height to the top of the handles of this type may be as much as 11.7 cm, but 8.3 cm is tall for Type 3a; whereas the rim height of the former exceeds that of Type 3a by only about $\frac{1}{2}$ -1 cm. Then the ring foot of Type 3h is much wider, greatly reducing the ratio of height of bowl to lip. On some examples the ring foot is taller than on others, almost becoming a low conical foot (nos.2, 7 and 9). The lip is set rather more vertically than on Type 3a.

The firing is not infrequently poor, the clay tending to be very friable. The colour of the clay is sometimes a shade of grey (nos.6 and 8). No.9 is an example in Grey bucchero.

From Veii there is an interesting example in what Palm describes as bucceroid impasto (Palm, 58, Picazzano Tomb 19, no.7, pl.6). The handles are biforal and the interior is grooved. The exterior carries a line of running loop ornament.

Black-glazed kantharoi of similar type have been found at Rhitsona in Boeotia (Ure 1913, 12 ff., pl.8, no.18.235) dating from the end of the sixth century. The similarity between these 'karkhesia' and the bucchero type is striking, but there are as yet no published examples of the latter from mainland Greek sites.

Decoration

Usually there is none, though sometimes the carination may have slight notching (no.4).

Chronology

An example from Banditaccia Tomb 11 (NS 1955, 76, fig.39, no.22) may be as early as the first quarter of the sixth century, but it could be a little

later (this tomb-group is discussed above in connection with the chronology of the amphora Type 1g). The same might be said of no.1 in this list, from its context. The context of no.3 points to a date before c.550. The majority of the items probably belong to the second and third quarters of the sixth century. The latest object found with no.10 is an Attic Lip-cup with a rider on the lip, to be dated c.560-530. No less than six kantharoi of this type were found in Monte Abatone Tomb 165 (the contents of which are now in Cerveteri Necropolis store), together with the following associated pottery: small fragments of a Laconian Black-figure cup, of an Attic Lip-cup, of an Attic Red-figure cup, and a small Black-glazed cup. The date of the group might be the second half of the sixth century, or even later. The context of nos.11 and 12 is also of the second half, possibly even the last quarter of the century.

This type, then, seems to span the second, third and fourth quarters of the sixth century. For additional chronological evidence from Vulci and Orvieto (within this same time-span), see Camporeale 1970, 70f.

TYPE 3i

(*1) GROUP 37:16. FIG.176. (*2) GROUP 33:10. FIG.177. (3) GROUP 33:11.

The carination, marking off the lip from the bowl, here has no offset (or projecting ridge). The carination on no.1 comes rather higher than on the other two. Otherwise the type is similar to Type 3h, except that the handles are even slightly higher.

Remarks made concerning the poor technical quality of some of the examples of Type 3h apply here also, particularly to nos.2 and 3. The type is rather rare.

Chronology

Nos.2 and 3 are from the same tomb-group as nos. 11 and 12 of Type 3h. A fragment from Samos (Isler, *AM* 82 (1967), 77ff., no.17) is said to be from a pre-560 context, but most examples should belong to the second half of the sixth century.

TYPE 3j

(*1) San Giuliano. GROUP 27:20. FIG.178. (*2) San Giovenale. Porzarago Tomb 8, no.50 (*SG* i.5, 59). FIG.179. (3) Veii. Casalaccio Tomb 20, no.4 (*NS* 1935, 68, no.4, fig.11, left).

Here the distinction between lip and bowl is removed altogether, and either the body is straight-sided curving inwards gently at the bottom towards the foot, or the profile is simply a continuous curve from rim to foot (nos.2 and 3). The handles are much lower than on Types 3h and 3i. It is possible that the handles have a tendency to get progressively lower (cf. no.3). No.2 is of Grey bucchero.

This type, though not of short duration, appears to be rare. There is one example in Etruscan Black-figure, from Rusellae (*SE* 33 (1965), 136, no.520, fig.15).

Chronology

From its context no.1 should not be later than c.540. The date of no.2 may be provided by the Attic Eye-cups found in the same tomb, which belong to the last quarter of the sixth century. For additional dating evidence from Orvieto, see Camporeale 1970, 71ff., nos.46-8.

TYPE 4

(1) Vetulonia. Tomba del Duce, inv. 7081 (Camporeale 1967, 120ff., pl.26a-c, fig.16a-b). (2) Context unknown. Vatican inv. 20018 (Pareti, no. 526, pl.66).

With Types 4 and 5 there is no distinction made between bowl and lip, as with Type 3j, and there is also the addition of a flaring foot.

Type 4 shows many peculiarities of shape. The large flaring foot is taller than the shallow body (for the origin of the flaring foot cf. Type 3d). The curving body is ribbed at the bottom, and the large ribs protrude horizontally as on the bucchero pyxides from the Calabresi Tomb, though not as far (cf. Pareti, pl.55). The very broad ribbon handles are of a distinctive form: instead of a looped handle, the two arms rise almost parallel with each other, meeting at the top at a sharply acute angle.

Decoration

The interior of no.1 has relief decoration in the form of three quadrupeds parading around a large central rosette. The interior of no.2 has broad recessed tongues. The outsides of the handles of no.1 carry rows of stamps, two stamps being used: a swastika and a sphinx (or winged lion ?) (Camporeale 1967, 121, fig.16a-b). On the inner arms of the handles are groups of horizontal lines. No.2 also has stamped ornament on the outside of the handle. The two stamps used here are a pattern of concentric circles (FIG.415.5) and a running human figure (FIG.415.15). The latter also appears four times along the bottom of the inner arm of the handle, the rest of which appears to have been vertically striated.

This type is discussed at some length by Camporeale, who lists a number of products of the same workshop, which consist mainly of kyathoi of Type 3. This workshop he then assigns to Cerveteri (Camporeale 1967, 116ff.), and is surely right in so doing, judging by the provenance of the majority of the pieces. A further connection with Cerveteri is that the sphinx stamped on the handle of no.1 is found also on an uncatalogued bucchero kantharos handle of similar type now in the Cer-

veteri museum store, and the same die seems to have been used (FIG.415.12).

Chronology

Kotylai of Type a, as well as an East Greek Bird bowl, were found in context with no.1. The date should be the third quarter of the seventh century.

TYPE 5

(*1) GROUP 29:25. FIG.180.

The shape is utter simplicity. A simply curving body, slightly incurving at the rim, straightening out towards the flaring foot of medium height. The ribbon handles are rather short.

The technical quality is good. The colour is a good black, with a considerable sheen. Only one example. No decoration.

There are some similarities here with the Red-figure Attic Type C, though that has a deeper hemispherical bowl and a fillet above the larger stemmed foot. Cf. CVA *British Museum* iv, pl.33, 1a-d.

Chronology

The date is probably the first half of the sixth century. Perhaps the first rather than the second quarter (?).

TYPE 6

(*1) GROUP 11:4. FIG.181. (2) Laghetto Tomb 74, central chamber, no.11 (*Materiali* v, 99, pl.15, upper fig., bottom right).

The body is in three parts. Above the carination of the bowl is a vertical wall of convex profile, and at the top is a short offset lip. The flaring foot is as for Type 3e. The ribbon handles are rather heavy. The carination of no.1 has small diamond notches.

The type is rare. But a similar type with three-part body is not uncommon in Central Etruria. Usually it is decorated with heavy relief ornament, and with knobs on the rim or on top of the handles. Cf. Grosseto Museum: inv. 2454 (from Castro); inv. 1633 (from Poggio Buco).

Chronology

The context of no.1 points to a date in the last quarter of the seventh century. But no.2 is later, in the first half of the sixth century.

KYATHOS

TYPE 1a (Ramage Type 6B)

(1) Regolini-Galassi Tomb, no.341 (Pareti, no. 341, pl.47). (2) Regolini-Galassi Tomb, no.343 (Ramage, fig.4.3). (3) Monte Abatone Tomb 4, left chamber, no.8 (Ramage, fig.8.2). (4) Monte Abatone Tomb 4, right chamber, no.6 (Ramage, fig.8.3).

In impasto carinated cups with a single elevated handle are common over a long period (Hencken, figs.79b, 133a etc.). Before the middle of the seventh century these are remodelled, almost certainly under the influence of ivory chalices (see chalice Types 1a-b). The carination becomes sharper with a clearly defined offset, and the lip is taller and straighter. The bucchero Type 1a is of this remodelled shape. The elevated biforal handle with flaring wings is very much a native feature with a long history on the series of impasto carinated cups, but the rest owes its inspiration mostly to the chalice. The tall lip is only just short of the vertical. The bowl is usually ribbed, but may be plain. There is a very low ring foot. The dimensions are small, the height to rim averaging only about 4 cm (though

no.1 is of a larger size).

The type continues in impasto even after the introduction of bucchero, and there were originally several examples from GROUP 2 ('Caere', 222, fig.11.6).

Decoration

This is for the most part confined to the handle, where there are usually rouletted lines along the edges, and these may enclose fans (nos.1,4). Below the flaring wings of the handle there are horizontal lines, rouletted or incised; and one example (no.3) resembles Type 1c in having sagging rouletted lines below the handle on the inside of the lip.

No.1 has more elaborate decoration: on the lip open fans above 3 grooves, and horizontal rouletted lines above the carination.

Date

Middle of the seventh century.

TYPE 1b (Ramage Type 6B)

(1) Context unknown (Pareti, no.536; Ramage, fig. 4.4). (2) Veii. Monte Michele Tomb D, no.27 (Cristofani, fig.15).

This is of the same small size as the previous type, but the handle has an angular crest rather like that of Type 1c.

No.1 has a ribbed bowl, and the front of the handle is decorated with horizontal rouletted lines. No.2 has a plain bowl with diamond notches on the carination.

Date

Middle, and third quarter of the seventh century.

TYPE 1c (Ramage Type 6A)

(1) GROUP 1:2. (2) Regolini-Galassi Tomb, no.339 (Ramage, fig.4.1). (3) Regolini-Galassi Tomb, no. 345 (Ramage, fig.4.2). (*4) GROUP 2:6. FIG.182. (*5) GROUP 4:7. FIG.183.

All these examples show very fine and accurate potting. The height to rim can be even less than that of Type 1a. But Type 1c is broader in relation to the height, and the angle of the lip is much less vertical. The elevated biforal handle is given a large angular crest which tends to make the pot overbalance.

The exterior of the bowl is ribbed; the interior fluted, with 3-4 concentric grooves at the centre.

The rouletted decoration is confined to the handle, which may simply be covered with lines (nos.2,3). But more elaborate is a triangle of fans at the back enclosed by lines (nos.1,4,5), and a metopal scheme on the crest (nos.1,4). On the front of the handle, and usually continuing below the interior of the rim, there are parallel sagging lines. From these are suspended dotted lines (nos.1,3,4), and in one case an open fan (no.5). No.2 has in this position a row of rouletted closed vertical fans.

Date

Same as for Type 1a.

TYPE 1d (Ramage Type 6D)

(*1) GROUP 4:8. FIG.184. (2) GROUP 4:9. (3) Monte Abatone Tomb 608, no.82 (Ramage, fig.11.1). (4) Veii. Monte Michele Tomb D, no.16 (Cristofani, fig.13, pl.15.3). (*5) GROUP 7:17. FIG.185. (6) GROUP 23:19. (*7) GROUP 14:19. FIG.186. (*8) GROUP 15:15. FIG.187. (9) GROUP 29:26.

There are 6 examples from the Tumulo della Vaccareccia, Veii (NS 1935, 343, fig.16).

This is a larger, heavier version of Type 1a with a more angled lip. The biforal ribbon handle with flaring wings remains. Here the body approaches that of the chalice most closely, both in size and in structure.

Decoration

Nos.1 and 2 have ribbed bowls, and the interior of no.1 is treated in the same way as the examples of Type 1c. No.5 is lightly grooved in the interior, although the exterior of the bowl is plain. Examples with a plain bowl may have either notched or plain carination.

The decoration on the lip of no.1 is identical to that of the two chalices from the same tomb-group (FIG.132), emphasizing the interconnection between the two shapes. In both cases there is a row of open fans, above a series of horizontal grooves with rouletted double crosses superimposed, and a row of stamped rosettes (FIG.415.1.d) above the carination.

The incised rays springing from the foot of no. 5 are not normally found on kyathoi. On this example the decoration is completed by two rows of closed fans, horizontal above vertical, and two pairs of incised lines. Others have simply a row of closed vertical fans resting on the carination (nos.3,4,6). No.2 has a row of open and semi-closed fans on the middle of the lip. The rest have a plain lip, except for no.7 with its single groove.

On the handles rouletted double crosses separated by horizontal lines are the most favoured scheme (nos.1,2,4). Nos.1 and 4 also have sagging rouletted lines on the front of the handle and interior of the lip, as on Type 1c. One example has fans on the handle (no.3). The others have a plain handle.

Chronology

The type is quite common in the second half of

the seventh century. There is clearly some overlap with Type 1c, as an example of that type is from the same context as nos.1 and 2. Only one of the examples listed need be dated in the first half of the sixth century (no.9).

TYPE 1e

(1) GROUP 9:12. (*2) GROUP 23:20. FIG.188. (3-4) GROUP 23:21-2. (*5) GROUP 14:20. FIG.189. (*6) GROUP 29:27. FIG.190. (*7) GROUP 28:8. FIG.191.

These miniature kyathoi vary quite a lot in profile, but owing to incompetence rather than design. The carination may be clearly defined, but frequently it is slurred over (nos.2-4,7). Instead of a foot there is usually a flat or concave base; but no.1, probably the earliest in the series, has a ring foot. The handle is as shapeless as the body; it may be cylindrical in section, or more commonly it has a variable section. On nos.2-4 there are roughly formed flaring wings. The handle-strut is sometimes omitted (nos.2-4,7).

No.1 is of Grey bucchero. Another example is SG i.5, pl.34, no.55.

Decoration

Usually none; but nos.2-4 have notches on the carination.

Chronology

No.1 should be of the last quarter of the seventh century, and some of the others may also be of this date. The type is common throughout the sixth century, and probably the fifth as well - judging by the context of examples found near Veii (BSR 38 (1970), 73, fig.5,I).

A similar miniature kyathos is also found in coarse ware. Most are probably of a late date (fifth/fourth centuries ?). Not surprisingly, few ever get published.

TYPE 1f

(*1) GROUP 38:3. FIG.192. (*2) GROUP 39:1. FIG. 193.

Types 1f, 1g and 1h do not occur very frequently, and their relative chronology is by no means clear. The order in which they are treated here is not necessarily their typological sequence.

Type 1f corresponds to the kantharos Type 3i, for there too the carination is set low and without an offset. A further similarity is the poor quality of the potting and firing.

The ribbon handle is no longer as a rule bifurcal; the strut is more often omitted. It may have flaring wings at the front (no.2) as on Type 1d.

An example in bronze was found at Vulci (Gsell, 76, Tomb 30, no.6, Form 111).

Decoration

The handle may be surmounted by a plastic figure: a clumsy bird (no.1) or head of a quadruped - on an example of somewhat different proportions from Mazzano (NS 1902, 354, fig.20). Also on the front of the handle of no.1 are two vertical incised lines which continue round the interior of the lip below the rim.

Chronology

The date would seem to be the last quarter of the sixth century and later. Examples were found in the same late deposit from near Veii which produced examples of Type 1e (BSR 38 (1970), 74, fig.6,L).

TYPE 1g

(*1) GROUP 34:5. FIG.194.

Basically similar to the preceding type, but here the rim is outcurving. The most remarkable

feature is the addition of a U-handle at the front.

Decoration

The simple ribbon handle is surmounted by a crude plastic animal head. On the front of the handle there are two pairs of incised lines which continue round the interior of the lip, as on Type 1f no.1.

This type is very rare. An example in the storerooms of the Louvre (C 701) has a slightly shallower body. It has similar incised decoration, but on top of the handle, which is cylindrical in section, there is a plastic human head wearing a pointed cap. This latter feature suggests that it is a product of Central Etruria, perhaps Vulci.

Date

Second half of the sixth century.

TYPE 1h

(*1) Monte Abatone Tomb 196, no.8. (Suppl. Cat. no.12.) FIG.195.

The rim is again outcurving, but the sides are more vertical and the proportions deeper. The result is a more elegant shape, and this seems to have inspired a higher technical standard than in the two preceding types.

Decoration

On this example the ribbon handle has on top a roughly shaped animal's head with long ears. On the front above the rim is a round flat button which is connected to the head by a narrow spine.

An example (with straight lip) in the Castellani collection, and therefore probably also from Cerveteri, has on the handle the figure of a bird (Mingazzini, pl.6.7).

Chronology

No.1 is from a tomb-group containing no readily datable material. Another kyathos of this type was found in a Cerveteri tomb, the dromos of which produced an Attic Black-figure lekythos of just after the middle of the sixth century (NS 1955, 94, fig.52, nos.5 and 11).

For this type only a tentative date of the second half of the sixth century can be given.

At this point it is worth noting that the kyathos Type 1 series never entirely loses its carination, although Types 1g and 1h come closer to so doing. Many of the stages of development are similar to that of the kantharos Type 3, but there is here no equivalent to the kantharos Type 3j where the carination is finally omitted.

This at least is true of S. Etruria. But in Central Etruria an uncarinated kyathos is not uncommon. This is very close to Type 1h, and often there are two special features present: a spiked knob on top of the handle, and a small relief head at the bottom of the front of the handle. Several examples are known from Vulci, and the type was almost certainly made there (RG 128ff., pl.40.35; Gsell, Form 81). Some of the examples recorded by Gsell were found together with Attic Black-figure of around the third quarter of the sixth century.

It is this type of kyathos from Vulci on which most probably the Attic kyathos is based. Attic kyathoi first appear in the Nikosthenes workshop towards the end of the third quarter of the sixth century, and they continue in Black-figure, and to a lesser extent in Red-figure, into the first quarter of the fifth. Attic is here copying Etruscan rather than vice versa, for two reasons. First, the shape is well rooted in the Etruscan pottery tradition, as has been shown. Secondly, Attic potters sometimes include the specifically Etruscan de-

tails of the spiked knob and the relief head. A case in point is a kyathos painted by Psiax (E. Langlotz, *Griechische Vasen in Würzburg* (Munich, 1932), pl.118.436-7). It is of course possible, though there is no tangible evidence, that Etruscan bronze kyathoi, now lost, inspired the Attic series.

The kyathos of Vulci type is also found in Etruscan Black-figure (e.g. SH, pl.43, nos.979, 980).

TYPE 2

(*1) GROUP 3:3. FIG.196.

One example only. This has a shallow curving bowl without a distinct lip. There is a very low concave base. The biforal crested handle has considerable elegance. The technical competence is good. Of all the kyathoi this one has most in common with the bronze examples cited by Ramage, particularly as regards the shape of the bowl (Ramage, 29, n.86; see also Hencken, figs. 224,254 etc.).

Decoration

The bowl is fluted inside and ribbed outside, the flutes in neither case reaching to the rim. There is a row of triangular stamps (FIG.415.6) on the inside of the bowl below the handle, and these recur on the back of the handle. The rest of the handle is covered with lines of rouletting.

Date

Middle of the seventh century.

TYPE 3 (Ramage Type 6C)

(*1) GROUP 3:4. FIG.197. (2) Vetulonia. Tomba del Duce, inv. 7082 (Camporeale 1967, pl.25a-b).

(3) Calabresi Tomb, nos.409 and 413 (Pareti, nos.409 and 413; Ramage, fig.6.1; Johansen 1971, pl.60).

Camporeale has collected altogether 12 kyathoi of this type, including those listed above (Camporeale 1967, 115ff.).

The shape, which has much in common with the kantharos Type 4, is basically a shallow hemispherical bowl with very broad elevated handle, resting on a very large conical foot. There are some individual peculiarities. The bowl may have a central omphalos. No.2 has a wide ring at the top of the foot. No.3 is a two-piece kyathos with separate foot.

Camporeale argues convincingly for the metallic origin of the conical foot with a ring at the top, such as occurs on no.2. Another very metallic feature is the broad ribbon handle; and indeed the complete shape may be copied straight from metalwork. The best parallels in metal come not from Etruria, but from Sicily and S. Italy (San Cataldo: H.Müller-Karpe, *Beiträge zur Chronologie* (Berlin, 1959), pl.12.3).

Decoration

On examples where the bowl has survived, the interior is usually given relief decoration: 3 winged lions (nos.1,2), 2 soldiers and sphinx (no.3); no.2 also has a central medallion. For no.1 see FIG.418.

The exterior of the bowl also receives decoration, sometimes in the countersunk technique where figures are cut out of the background: 2 hunters, 2 winged lions and floral ornament (FIGS.422-3) (no.1); 3 lions, with meander above (no.3). But this may give way to simpler incised floral ornament (no.2).

Stamped decoration is usually included. A 'shield' of diamond-shaped stamps (FIG.415.7), framed by rouletted or incised lines, is common at the bottom of the exterior of the handle.

Triangular stamps (FIG.415.6) are also used, but less often: a single row on the interior of the bowl below the handle (no.1); a single row below the rim of no.2. Both the triangular and the diamond stamps consist simply of parallel lines.

The handle is ribbed for the greater part of its length. Down the centre runs a double row of relief herring-bone ornament.

The conical foot of no.2 is encircled by a long incised inscription, the purpose of which may have been partly decorative (cf. the kyathos from Monteriggioni: *SE* 40 (1972), pl.13).

Chronology

One is here dealing with a workshop (to be located at Cerveteri, as Camporeale observes) which also produced kantharoi of Type 4, one of which was found together with no.2. No.1, on the other hand, was found together with the kyathos of Type 2. These associations suggest that the workshop was active in the third quarter of the seventh century.

TYPE 4a (Ramage Type 6E)

(*1) GROUP 5:5. FIG.198. (2) Camera degli Alari, no.21161 (Ramage, fig.11.3). (*3) GROUP 10:24. FIG.199. (4) GROUP 10:25.

This is a kyathos with a body like that of a deep cup or skyphos, and a ring foot. There is considerable variation in the depth of the bowl. The biforal handle usually has an angular crest like that of Types 1b and 1c.

There are plenty of examples in earlier impasto of a kyathos with a low base, offset lip and angular handle. They are small and unpretentious (e.g. Palm, pl.21, nos.13-19). This, then, is another instance of a native shape becoming modified when adopted by bucchero. In this case the modification owes much to Greek influence, more specifically perhaps to Protocorinthian

skyphoi (for discussion of which see below, cup Type 1c). There are also parallels in bronze, and these are mentioned under Type 4b.

Decoration

Most often the bowl is vertically striated. No.3 has instead 2 pairs of horizontal grooves.

Chronology

The type appears by the end of the third quarter of the seventh century, and continues into the last quarter.

TYPE 4b

(*1) GROUP 13:16. FIG.200. (*2) GROUP 26:19. FIG.201. (*3) Tarquinia. GROUP 25:7. FIG.202. (4) Tarquinia. GROUP 22:15. (5) GROUP 24:12. (6) GROUP 28:9. (*7) GROUP 31:6. FIG.203. (8-9) GROUP 29:28-9. (10) GROUP 29:30. (*11) GROUP 37:17. FIG.204. (12) San Giovenale. Porzarago Tomb 4, no.21 (*SG* i.5, pl.18).

Clearly related to the preceding type, this has a more curving profile to the bowl, and has grown a flaring foot. The handle is given a plain crest or is simply thickened, and is usually surmounted by a flat button. In one case (no.10) the button is replaced by a plastic animal's head; and in another (no.7) the top of the handle is drawn up to a point.

Whereas Type 4a is analogous in shape to the skyphos, here the shape is closer to that of the ('Ionic') cup, and there is little doubt that it is the bucchero cup Type 3b, that is here being adapted. As for the flaring foot, this had been a feature of earlier bronze kyathoi such as Hencken, fig.149q, 152c, etc. But it is more likely that here too the kyathos is under the influence of other bucchero shapes, such as the cups and kantharoi with flaring foot. Both bowl

and foot vary a lot in depth and height respectively.

This type occurs also in Etruscan Black-figure, but rarely. An example by the Paris Painter (SH, pl.42, no.971) has the unusual feature of a foot of Attic Little Master type.

Decoration

Often there is none. Nos.5 and 6 have 2 groups of incised lines on the bowl; no.1 has 2 pairs of grooves; and no.2 has vertical striations on the bowl, as well as groups of incised lines.

Chronology

This is the commonest of the kyathoi in the first half of the sixth century, and most examples can be dated to this period. The type begins in the last quarter of the seventh century, and may last to the third quarter of the sixth. The same type occurs at Tarquinia with relief decoration: see Chapter 4, ix.

TYPE 4c

(1) Banditaccia Tomb 11, no.30 (*MS* 1955, 78, fig. 39). (2) Trevignano (*ACE*, 59, no.128). (3) Bufolareccia Tomb 995, no.10 (*Materiali* v, 37, pl.36). (*4) San Giovenale. Montevangone Tomb 2, left chamber, no.11 (*SG* i.5, 126, pl.53). FIG.205. (5) Laghetto Tomb 259, no.61 (*Materiali* v, 205, pl.28).

There are affinities with both Type 4a and 4b. In common with the former there is a ring foot, but here much heavier. But the shallow curving bowl may owe something to the latter type. New features are the considerable height of the heavy offset lip, and the strutless ribbon handle, which is similar to that of Types 1f-h.

Decoration

Where the handle has survived intact there is

usually an appendage at the top: a spiked knob (no.1), or bent spike (no.3).

Chronology

This type is uncommon. Nos.1 and 2 should not be dated later than the middle of the sixth century. Nos.3 and 5 were found together with examples of the oinochoe Type 9b. The type, then, is invented by the middle of the sixth century and continues into the second half of the century.

CUP

Bucchero cups with an offset lip, according to Gjerstad, 'follow stylistically the sequence of the Greek prototypes, from Late Protocorinthian and Ionian cups of the late seventh century via the Corinthian and Attic Komast cups of the early sixth century to the Siana cups of the second quarter of the same century' (*OpRom* 5 (1965), 54, n.6). The first part of this statement is fairly sound, but cups of Corinthian and Attic Komast type do not have counterparts in bucchero, although cups derived from Middle Corinthian are common enough in Etrusco-Corinthian. The nearest that bucchero gets to the Komast shape is shown by no.20 of Type 3b (FIG.229). But this is too shallow for close comparison, and the dating precludes any possible connection. Gjerstad's illustration of a bucchero Siana cup is an example from Narce (*MA* 4 (1894), 330, figs.170,170a). But this is not convincing. The shape is closer to Ionic cups; moreover the incised animal frieze suggests a date earlier than the second quarter of the sixth century (Bonamici, 186f.). For the most part the production of cups after the first quarter of the sixth century is very meagre. They continue to be made in Central Etruria, where there is more determined copying of Attic shapes, particularly the Lip-cup.

The classification of bucchero cups presents some special problems. Greek influence is obvious, but not always easy to pin down with precision. There are few instances of one type evolving into others and forming a typological series, and there is often little development discernible within each type. Instead, a considerable number of different types are produced concurrently. For these reasons the classification is somewhat schematic, and is arranged as follows:

Type 1 series: offset lip; ring foot.

Type 2 series: lipless.

Type 3 series: offset lip; conical or stemmed foot.

Type 4 series: carinated.

Type 5: imitation of Attic cup Type A.

TYPE 1a (Ramage Type 7A)

(1) From Casaletti Tomb 2 (*SE* 36 (1968), 269, fig.3, top right). (*2) GROUP 2:7. FIG.206. (3) Regolini-Galassi Tomb, inv. 347-20338 (Ramage, fig.5.7). (4) Tarquinia. Monterozzi Tomb 3824, no.6 (Ramage, fig.20.4).

The shape is based, though not all that closely, on a Protocorinthian cup of the type illustrated in Johansen 1923, pl.19.2. But in bucchero the foot is broader and very low, the lip shorter. The transition between lip and shoulder may be either angular (no.2) or curved. The potting is fine and accurate.

An early attempt at perfecting the shape may be represented by an example from the same group as no.2 (GROUP 2:*8). The shoulder is much narrower, and the lip is tall and concave with an angular profile. The fabric is a buccheroid impasto. Judging by the decoration, this cup is a product of the same workshop as no.2.

Decoration

The scheme of decoration is taken straight from Protocorinthian Subgeometric cups and kotylai.

The main emphasis (on no.2 and its counterpart in buccheroid impasto) is given to the area between the handles, where a frieze of metopes is formed by groups of vertical incised lines. In the metopes are small stylized fish. Below is a group of horizontal incised lines, and multiple rays encircle the bottom. A similar scheme is displayed on another example from Cerveteri, where each metope is filled with an incised cross (Ramage, fig.5.9). No.1 has horizontal fans at handle-level, as well as incised lines below and rays around the base. On other examples a plain surface is preferred (nos.3 and 4).

Chronology

The Corinthian model spans most of the seventh century (Ramage, 30, n.88). The bucchero version is rather rare. It is found only in very early contexts (though I have no information about no.4). It is among the first bucchero shapes to appear, and seems to belong exclusively to the second and third quarters of the seventh century.

TYPE 1b

(*1) Tarquinia. GROUP 8:12. FIG.207.

The shoulder is less emphatic here than on Type 1a, and the whole profile is heavier, the centre of gravity lower.

Decoration

Fans on the shoulder; three groups of incised lines below. This scheme seems never to occur on Type 1a.

Chronology

There are several other examples of the type at Tarquinia. From its context no.1 should probably be dated to the last quarter of the seventh century.

TYPE 1c (Ramage Type 7B)

(1) Monte Abatone Tomb 4, right chamber, no.12 (Ramage, fig.9.4). (2) Monte Abatone Tomb 608, no.76 (Ramage, fig.10.1). (3) Monte Abatone Tomb 608, no.77 (Ramage, fig.10.2). (4-5) GROUP 5:6-7. (6) Camera degli Alari, no.21155 (Ramage, fig. 13.1). (*7) GROUP 11:5. FIG.208. (8-9) GROUP 12: 3-4. (*10) GROUP 13:17. FIG.209. (*11) GROUP 15: 16. FIG.210. (12) GROUP 15:17. (*13) GROUP 23:24. FIG.211. (*14) GROUP 23:25. FIG.212. (15) GROUP 23:26. (16) GROUP 32:6.

No.1, with its thin walls and very small foot, shows clear affinities with Type 1a. Normally the ring foot is narrower and heavier. The bowl is almost straight-sided, there being only a slight curve in the profile between handle and foot; though some examples are a little more rounded (e.g. no.14).

These examples vary considerably in the height of the bowl, but it is not possible to separate chronologically the shallow-bowled from the deep-bowled. Both types may occur together in the same contexts (e.g. nos.2 and 3). Those of small or medium depth are probably inspired by the type of East Greek cup of which great numbers have come to light at Vroulia (Ramage, 31, n.90). The tallest examples (e.g. no.13), however, are more similar to the Protocorinthian skyphos, and there may be a direct connection here (cf. *Corinth* vii.1, pl.22, no.157; pl.36, nos.278 and 281). The latter frequently has a near-vertical lip; and in buccero, too, the taller cups seem to mirror this feature.

Decoration

The usual scheme consists of two or three groups of horizontal incised lines on the bowl. Many examples have, in addition, closed horizontal fans at handle-level. Plain cups of this type are rare.

Chronology

This type begins in the third quarter of the seventh century, and is popular in the last quarter. The evidence from Cerveteri suggests that it dies out early in the first quarter of the sixth century.

At San Giovenale an example was found in a tomb apparently containing a single burial together with fragments of an Attic Eye-cup of the last quarter of the sixth century (*SG* i.7, fig.6, Tomb 2). This is a surprisingly late context.

TYPE 2a (Ramage Type 7C)

(1) Giulimondi Tomb, no.477 (Ramage, fig.5.8). (2) Camera degli Alari, no.21122 (Ramage, fig. 13.2). (3) Veii. Monte Michele Tomb D, no.30 (Cristofani, fig.15). (*4) GROUP 23:27. FIG.213. (*5) Context unknown. (Suppl. Cat. no.13.) FIG. 214. (*6) San Giovenale. Valle Vesca Tomb 3, no. 20 (*SG* i.8, fig.26). FIG.215.

This is a lipless cup, set on a low ring foot. No.3 shows the shape at its deepest; but most examples have little depth. The foot is very low, but in some cases a heavier, narrower foot produces a more pointed overall shape (nos.2,5).

As both Ramage and Cristofani have observed, the shape imitates the East Greek Bird bowl. A number of these have been found in Etruscan tombs; mostly of Coldstream's Group 2, dated to c.675-640 (Coldstream, 299). There are Corinthian cups, too, of this same shape (Hopper, *BSA* 44 (1949), 227f.; cf. *ER* ii, 260, fig.231.3).

Decoration

There are three decorative elements used: a pair of incised lines below the rim; closed horizontal fans at handle-level; groups (normally three) of incised lines between handle-level and foot. These elements may occur singly or (if Type 2b is included here) in any combination.

Chronology

Much of the pottery from the Giulimondi Tomb (Pareti, 389ff.) is near-contemporary with the earliest material from the Regolini-Galassi Tomb, and this type of cup should appear around the middle of the seventh century. Judging by the Etrusco-Corinthian pottery found with it, no.6 cannot be dated earlier than the end of the century. This type, then, although not common, probably spans the whole of the second half of the seventh century.

TYPE 2b

(*1) GROUP 7:18. FIG.216.

This is similar to the preceding type, but it has a low flaring foot. The handles are set slightly below the horizontal. Decoration consists of two incised lines below the rim and three groups of lines below handle-level.

One example only.

Chronology

The foot looks as if it is inspired by the cup Type 3b. The date is probably the last quarter of the seventh century.

TYPE 3a

(*1) Veii. Picazzano Tomb 20, no.13 (Palm, pl.7). FIG.217. (*2) Monte Abatone Tomb 290, no.70. (Suppl. Cat. no.14.) FIG.218.

Types 3a and 3b are based more or less closely on the East Greek cups of Villard/Vallet Type A1, Hayes' Types 1-3 (*Tocra* i, 112ff.), which have a deep rounded bowl, offset lip, and delicate conical foot.

The two examples listed are notable for their exceptional depth. No.1 has a more rounded profile, and the foot is given a low stem. In buccero the type is rare, nor is this very deep

form common in East Greek (cf., from Rome, *NS* 1900, 32, fig.35).

Decoration

Two groups of incised lines on the bowl, or two single grooves in the same position (no.1).

Chronology

Little help is provided by the context of no.2 (see Suppl. Cat.). The most probable date for this type is the last quarter of the seventh century.

TYPE 3b (Ramage Type 7D)

(*1) GROUP 10:26. FIG.219. (*2) GROUP 13:18. FIG.220. (3) GROUP 13:19. (4) GROUP 13:20. (*5) Tarquinia. GROUP 17:5. FIG.221. (*6) Tarquinia. GROUP 8:13. FIG.222. (7) GROUP 15:18. (*8) GROUP 15:19. FIG.223. (9) GROUP 15:20. (10) GROUP 18:16. (*11) GROUP 18:17. FIG.224. (12) GROUP 32:7. (13-14) GROUP 32:8-9. (*15) From Monte Abatone Tomb 90. (Suppl. Cat. no.15.) FIG.225. (*16) Tarquinia. GROUP 16:7. FIG.226. (*17) GROUP 13:23. FIG.227. (*18) GROUP 13:21. FIG.228. (19) GROUP 13:22. (*20) GROUP 14:21. FIG.229.

Nos.15 and 16 are variant forms; whereas nos. 17-20 are best regarded as a separate sub-type.

This is the commonest of the cups. The basic development is from a fairly deep bowl with curving profile and a conical foot, to a shallower bowl with straighter sides and a low stemmed foot. The markedly incurving shoulder of no.1 gives it a rather individual look. No.11 is near the end of the series: the loose profile and the careless handles show clearly that the shape is no longer of importance.

The two variants both have a foot of unusual form. No.15 has an angular foot grooved at the edge, and handles that are grooved and squared

in section. Cups of this size (D. c. 19 cm) are quite rare. The torus foot of no.16 is not uncommon on cups (cf. *SG* i.5, pl.10, no.21), but its heaviness and the small fillet at the top of the stem are features that are difficult to parallel.

The sub-type represented by nos.17-20 has a shallower bowl, which may give rise to a tight curve at the shoulder (nos.18,19), and the flaring foot is taller in relation to the total height. Nos.18 and 19 have squared handles.

Decoration

Most of these cups have two groups of incised lines on the bowl; though there may be one group (no.11) or three groups, or pairs of incised lines (nos.16,17). Two examples have unusual schemes: no.1 with vertical incised lines enclosed by horizontal, and three grooves at the bottom of the bowl; and no.15 with incised rays at the base, closed horizontal fans at handle-level, and two grooves and two groups of lines in between.

Chronology

To deal with the variants and the sub-type first. From its context the date of no.15 is not likely to be later than the last quarter of the seventh century, whereas no.16 could be placed either side of 600. As for the sub-type (nos.17-20), this should belong to the last quarter of the seventh century and the very early sixth.

For the type as a whole a starting-point is provided by the East Greek prototype which has been dated by Villard and Vallet to 640/30-600 (*MEFR* 67 (1955), 14ff.). Some East Greek cups of this Type A1 are included in the same tomb-groups as the bucchero examples listed (no.15, and GROUP 13). A bucchero cup said to be from the earliest burial in the Regolini-Galassi Tomb (Pareti, no.

348), and so to be dated earlier than the East Greek cups, has been rightly dismissed as belonging to a later burial (Cristofani, 58). One has similar doubts about another example from the fourth Group of the Tomba del Duce (Camporeale 1967, pl.25e). This group of material should not be dated later than the third quarter of the seventh century, which is rather too early a date for a cup that does not look by any means to be the earliest in the series. Otherwise the contexts of the cups listed are of the last quarter of the seventh century and the first quarter of the sixth. One or two examples from San Giovenale may belong to the second quarter (e.g. *SG* i.8, pl.27, no.42).

As regards the internal development of the type, it does not proceed uniformly from having deep proportions to shallow. Both extremes are commonly found in the same contexts. It is probable that the deeper cups are mainly early, but the shallowest cups are by no means invariably of a late date.

To summarize: this type is of the last quarter of the seventh century and the first quarter of the sixth, possibly surviving into the second quarter.

TYPE 3c

(*1) Tarquinia. GROUP 8:14. FIG.230. (*2) Monte Abatone Tomb 24, no.6. (Suppl. Cat. no.16.) FIG. 231. (*3) GROUP 32:10. FIG.232. (*4) GROUP 13:23. FIG.233.

The most striking feature here is the abruptly vertical shoulder. The shoulder varies in height, but is usually about the height of the base of the handles. The foot tends to be low and squat, but is given an elegant little stem in the case of no.3. The handles are squared in section. No.2 has an omphalos in the centre of the interior.

The cup as a whole is very shallow and low-slung. But no.4 has a rather different appearance:

it is of a larger size and taller proportions, and has a substantial foot.

Decoration

There are (generally three) groups of incised lines on the bowl, and the shoulder may carry closed horizontal fans (no.1).

Chronology

It is likely that all the examples of this buccero cup, which is not common, are close to each other chronologically and belong to the last quarter of the seventh century.

TYPE 4a

(*1) GROUP 13:25. FIG.234. (*2) Veii. Picazzano Tomb 20, no.16 (Palm, pl.7). FIG.235.

The basic structure is the same in both these examples: a stemmed foot, carinated bowl and offset lip. U-handles, in both cases almost entirely missing, spring from the carination; they are squared in section. At the centre of the interior, an omphalos.

The eccentric appearance of no.2 is due to the tapering stem of unusual type, and to the very emphatic carination. This is a so far unique example in Etruscan pottery of a 'rattling cup'. FIG.235 shows a solid section, but an X-ray photograph would reveal that the omphalos (and perhaps the stem) is hollow and contains one or more clay pellets. The phenomenon is known in Attic cups of the early fifth century and later, where pellets are inserted in the hollow foot (Vickers, *AJA* 77 (1973), 196f., with bibliography).

Decoration

This is confined to diamond notches on the carination.

Date

Last quarter of the seventh century, or early sixth.

TYPE 4b

(*1) Context unknown. (Suppl. Cat. no.17.) FIG. 236.

Stemmed foot, carinated bowl and offset lip as for Type 4a. But here, between the carination and the lip, there is an additional section of convex profile. For the complete profile compare the kantharos Type 5. The handles are again squared in section.

One example only. But a fragmentary cup from San Giovenale may possibly belong to this type (*SG* i.5, pl.18, no.37).

Decoration is confined to diamond notches on the carination.

Date

First half of the sixth century (?).

TYPE 5

(*1) Tarquinia storerooms, inv. RC 7301. (Suppl. Cat. no.18.) FIG.237.

A lipless cup, with heavy cylindrical U-handles which curve above the rim. It is inspired by the Attic cup Type A (rather than the later Attic stemless cup), the stemmed torus foot of which has been discarded in favour of a simpler flaring foot. One example only.

Chronology

The date provided by the Attic model should be the last quarter of the sixth century, or the early fifth.

GOBLET

TYPE a

(*1) GROUP 1:3. FIG.238.

The goblet shape has much in common with the tall chalice, especially as regards the tall trumpet-shaped foot. It too is a shape with a purely local ancestry. Several features of the two-piece Type a - the rings on the stem, the grooved and fluted bowl - suggest that there may here be wholehearted copying of metalware. But nothing similar in metal exists, and the only obvious prototypes are the impasto goblets mentioned below under Type b. The bolster handles are most unusual both in bucchero and other Etruscan fabrics.

There is a short offset lip, partly obscured by the four bolster handles. The edge of the foot is lightly grooved. The whole shape is finely conceived, and the standard of potting is high. There is only the one complete example, but there is a stemmed foot with single ring from the Regolini-Galassi tomb which very probably belongs to this type (Ramage, fig.5.6). Cf. also the stemmed feet, Pareti nos.539-48, all without context.

Decoration

For a complete description see Catalogue. The rim carries decoration as in the case of Type b: here, three rouletted lines. Unusual are the pendent open fans at the bottom of the stem.

Date

Second quarter of the seventh century.

TYPE b

(*1) Veii. Picazzano Tomb 12, no.2 (Palm, pl.1).

FIG.239. (2) Veii. Picazzano Tomb 21, no.8 (Palm, pl.9). (*3) Veii. Picazzano Tomb 20, no.11 (Palm, pl.7). FIG.240. (4) Veii. Picazzano Tomb 20, no.12 (Palm, pl.7).

Veii has produced a good series, not only in bucchero but also in impasto. For the earlier history of this shape in impasto see Gjerstad, *ER* iv, 280. A similar shape, but on a larger scale, has a long history in Italogeometric and Red-on-white ware (GROUP 6:*29).

The one-piece goblet has a tall plain stem, and the offset lip is broad and horizontal. It tends towards less pleasing proportions, the bowl being often rather light for the large foot. Nos.3 and 4 give a better idea of the normal shape than nos.1 and 2 where the bowl takes a depressed form. An early example from Rome (*ER* iv, fig.88.7) shows the type at its most elegant: the short lip and the overall proportions show close affinities to Type a.

Decoration

The Rome goblet has horizontal rouletted lines and stamped rosettes on the bowl, rouletted lines at the top of the stem, and incised rays and more stamped rosettes on the foot. But very commonly decoration is confined to the flat upper surface of the horizontal lip, which may carry grooves (nos.3,4); incised triangles (nos.1,2); closed horizontal fans; rows of loops; double crosses separated by vertical lines (the latter three from Tarquinia storerooms: inv. nos.823, RC8375, RC7780). Most of these motives also appear in the same position on impasto examples: e.g. the rows of loops on Picazzano Tomb 15 no.14 and Vaccareccia Tomb 23 no.3 (Palm, 55; 72). It would seem that the idea of decorating the lips of goblets in this way occurred early in Villanovan pottery (cf. Hencken, fig.204c - where the size is larger).

Chronology

The example from Rome may belong to the third quarter of the seventh century, but the majority of goblets of this type may tentatively be assigned to the last quarter of the century, and possibly to the first quarter of the sixth.

TYPE c

(1) San Giovenale. Porzarago Tomb 6, no.18 (*SG* i.5, pl.22).

This is similar to the preceding type, but the stem has a single ring, producing a counterpart to the tall chalice Type 2d. The rim is plain.

The type is rare. The same tomb contained a rather similar goblet with a narrower stem and larger ring, in a fabric close to Plain White ware (*op.cit.* pl.25, no.80).

Date

First half of the sixth century.

BUCCHERO AS A DOMESTIC WARE

Much sixth-century, and most fifth-century bucchero consists of bowls and plates of various utilitarian shapes. Some of this domestic bucchero shows a general resemblance to contemporary coarse ware, and there are one or two types that show possible connections with black-glazed pottery; but to these other wares the bucchero is technically inferior. The colour of both the surface and the core is generally a dark grey, and the surface is flaky and often worn right away. But some of the material from the first half of the sixth century is better fired and of the same technical standard as other bucchero.

There is occasional evidence of the use of a surface slip. Evidence for the lower chronological limit, such as it stands at present, suggests that the production of this last degenerate form of bucchero is finished by about the middle of the fourth century.

The material presented here comes from Cerveteri tomb-groups, supplemented by pieces from Tarquinia, San Giovenale and San Giuliano. It is interesting that the Cerveteri tombs have produced comparatively little of this type of bucchero, whereas at San Giovenale it forms a larger portion of the total tomb-furniture. This perhaps reflects different levels of affluence between the inhabitants of an important city on the one hand, and those of a rather minor settlement on the other. More significantly, domestic bucchero is found in the greatest quantities on habitation sites and in votive deposits; and as excavation concentrates more on Etruscan urban centres, so our knowledge of this side of bucchero production will gain more precision.

For comparative material there is a varied collection of domestic bucchero from Rome (*ER* iv, 426ff., figs.115-16). From S. Etruria it is also included in deposits from:

Pyrgi

From the sanctuary (*NS* 1970, Suppl.2, 241-3, fig. 168; 250-1, fig.177; 428; 464-7, fig.369; 641-2, fig.491). Mainly ranging through the sixth century.

Graviscae

Votive deposit, dated to c.590-500 (*NS* 1971, 286ff. figs.90-1). Most of the material probably belongs towards the end of this period.

Veii

(i) Pottery from the rampart (*BSR* 31 (1963), 63,

figs.20-1). Bucchero mainly of the second half of the sixth century.

(ii) Votive deposit, dated to the early fifth century (*BSR* 37 (1969), 1ff. figs.4-5).

(iii) Domestic dump, at Casale Pian Roseto (*BSR* 38 (1970), 72ff. figs.2-7). The upper limit here is the third quarter of the sixth century, but most of the material is likely to date between c.430 and 380.

(iv) Votive deposit, at Campetti (Vagnetti, 111-14, nos.48-69).

PLATE

TYPE 1

(*1) GROUP 36:9. FIG.241. (*2) GROUP 39:2. FIG. 242.

Stemmed foot; plain rim. No.1 has a tall stemmed foot; no.2 a shorter foot, and a slight everted lip. This type is found at Veii with a fairly low stemmed foot (*BSR* 38 (1970), 90, fig. 5, G: 1,2,4).

Date

Fifth century, perhaps beginning at the end of sixth.

TYPE 2

(*1) GROUP 38:4. FIG.243. (*2) GROUP 40:1. FIG. 244.

Ring foot; overhanging rim. Not common.

Date

Fifth century.

TYPE 3

(*1) GROUP 39:3. FIG.245. (*2) GROUP 40:2. FIG. 246. (*3) GROUP 40:3. FIG.247. (4) GROUP 40:4.

Stemmed foot; overhanging rim. There are variations here, particularly in the height of the stemmed foot; and the rim may be rounded (nos. 3-4) or sharply undercut (no.2). Nos.3 and 4 have almost a torus foot with a broad resting surface. No.1 has a graffito on the exterior.

This type bears a close resemblance to the Genucilia plate of the fourth century (cf. *NS* 1972, 156, no.30, fig.6) and its black-glazed counterpart (Morel, *MEFR* 75 (1963), 43, Form 81), but it lacks the raised edge to the foot.

Date

Probably later fifth century.

BOWL

TYPE 1

(*1) San Giuliano. GROUP 27:21. FIG.248. (*2) San Giuliano. GROUP 27:22. FIG.249.

This is a carinated bowl with a short vertical lip and externally thickened rim. It has a ring foot. The lip tends towards a concave profile. No.2 shows the more usual form of lip, with a flat angled top to the rim. No.2 has an incised 5-pointed star on the exterior. The type is common at San Giovenale and Rome (*ER* iv, fig. 115.10).

Date

First half of the sixth century.

TYPE 2

(*1) San Giovenale. Valle Vesca Tomb 3, no.30

(SG i.8, fig.27). FIG.250. (*2) San Giovenale. Porzarago Tomb 1, no.29 (SG i.5, pl.6). FIG.251. (*3) GROUP 38:5. FIG.252.

Carinated bowl with plain vertical lip; ring foot. No.1 is black and with fair sheen; it has a groove on top of the rim, and is decorated with two pairs of horizontal grooves between foot and carination. No.3 has an incised cross on the underside.

Chronology

No.1 should belong to the first half of the sixth century, or even to the end of the seventh; the others to the end of the sixth.

TYPE 3

(*1) GROUP 34:7. FIG.253. (*2) GROUP 40:5. FIG.254. (*3) GROUP 40:6. FIG.255.

This bowl has a simple curving profile with an externally rolled rim. It has a ring foot. No.1 is a small version. Compare examples from near Veii (BSR 38 (1970), 89, fig.4,C,D).

Chronology

No.1 should not be later than the end of the sixth century. The others belong to the fifth.

TYPE 4

(*1) GROUP 39:4. FIG.256.

Small bowl. Simple curving profile; ring foot. This example is black with a fair sheen. Others have been found at Rome (ER iv, fig.115.6,7).

Date

End of sixth, or fifth century.

BEAKER

(*1) GROUP 34:8. FIG.256A.

Low stemmed foot. Concave sides with flaring lip. Compare examples from Veii: BSR 37 (1969), 6, fig.4.11,12.

Date

Later sixth/fifth century.

MINIATURE BOWL

Cerveteri has produced the greatest quantity of these. There is also a rather similar series in coarse ware (cf. GROUP 39:17-22, FIGS.387-90), but in most cases the types do not run closely parallel.

TYPE 1

(*1) San Giuliano. GROUP 27:23. FIG.257. (2) San Giuliano. GROUP 27:24. (*3) Tarquinia. GROUP 30:2. FIG.258. (*4) GROUP 36:10. FIG.259.

Ring foot; simple curving profile. A miniature version of the bowl Type 4. No.4 has a more open shape. No.3 is black with fair sheen.

Date

Sixth century, perhaps into fifth.

TYPE 2

(*1) GROUP 37:18. FIG.260. (*2) GROUP 38:6. FIG.261. (*3) GROUP 40:7. FIG.262. (4-6) GROUP 40:8-10.

Ring foot; rolled or thickened rim. A miniature version of the bowl Type 3, especially no.1.

Date

Sixth and fifth centuries.

TYPE 3

(1) Tarquinia. GROUP 30:3. (*2) GROUP 36:11. FIG.263. (*3) GROUP 38:7. FIG.264. (4-7) GROUP 39:6-9. (*8) GROUP 39:5. FIG.265.

Footless, or with low concave base. Plain curving profile. Nos.1-2 and 4-7 are incurving at the rim. No.3 has an incised cross on the interior.

Date

End of sixth/fifth century.

TYPE 4

(*1) GROUP 37:19. FIG.266. (2) GROUP 27:20. (*3) GROUP 39:10. FIG.267. (*4) GROUP 39:11. FIG.268. (*5) GROUP 40:11. FIG.269. (6-7) GROUP 40:12-13.

Flat or concave base; rolled or thickened rim. Nos.1-2 are incurving at the rim. No.2 has a large incised cross on the interior, no.3 a graffito on the underside.

Date

Sixth/fifth century.

TYPE 5

(*1) GROUP 38:8. FIG.270. (2) GROUP 38:9. (3) GROUP 39:12.

Flat/concave base; angular profile; plain rim. Nos.1-2 have an incised cross on the underside.

Date

Late sixth/fifth century.

TYPE 6

(*1) GROUP 37:21. FIG.271. (*2) GROUP 39:13. FIG.272. (*3) GROUP 39:14. FIG.273. (*4) GROUP 40:14. FIG.274. (5-9) GROUP 40:15-19.

Footless, or low flat/concave base; angular profile; rolled or thickened rim.

Date

Late sixth/fifth century.

SMALL STEMMED BOWL

(*1) San Giuliano. GROUP 27:25. FIG.275. (*2) San Giuliano. GROUP 27:26. FIG.276. (*3) San Giuliano. GROUP 27:27. FIG.277.

Although classified together here, these really represent three different types. In spite of a superficial resemblance, typologically they bear little relation to the bucchero goblet. No.1 has parallels at Rome, and Gjerstad notes the impasto origins (ER iv, 510; fig.116.9). The lip-profiles of the carinated examples nos. 2-3 correspond to those of the bowls Types 1 and 2 respectively. No.1 is black with fair sheen.

Date

First half of the sixth century.

PHIALE

(*1) San Giuliano. GROUP 27:28. FIG.278. (*2) San Giuliano. GROUP 27:29. FIG.279. (*3) San Giovenale. Montevangone Tomb 2, main chamber, no.22 (SG i.5, 123, pl.53). FIG.280. (4) San Giovenale. Porzarago Tomb 8, no.34 (SG i.5, 59, pl.28).

Similar examples, but of rather greater depth, have been found at Rome (*ER* iv, fig.115.1-2). Nos.1-2 are slightly incurving at the rim. Two examples in an Etrusco-Corinthian fabric were found in the same tomb as no.3 (*SG* i.5, 124, nos. 51-2, pl.54).

This is a simplified version of the bronze, silver and impasto phialai which are common in Etruria (e.g. GROUP 19:9 and 15-17); a shape the origins of which lie in the Near East, probably in Assyria (Camporeale 1967, 44ff.). The metal and impasto examples quite often omit the omphalos. The phiale is uncommon in bucchero.

Chronology

Nos.1-2 are from a context of c.600-540. The contexts of nos.3-4 are vaguer, but still sixth century.

PIGMY BOWL

(1) San Giovenale. Porzarago Tomb 9, no.8 (*SG* i.5, 66, pl.32). (*2) GROUP 33:12. FIG.281. (3) GROUP 33:13.

Concave sides with flaring rim. Carination just above foot. Small ring foot. Cf. the 'pigmy cups' from Veii (*BSR* 37 (1969), 6, fig.4.5-7).

Date

Second half of the sixth century/fifth century.

4: DECORATION

It is likely that most of the decorative techniques employed on bucchero are derived ultimately from metalware. Not only many of the techniques but also some of the motives to be observed on bucchero are found also on impasto pottery. But on impasto they are employed rather at random, whereas bucchero evolves a number of distinctive decorative schemes, which in many cases are related to the shape of the pot. Decoration on early bucchero can be quite lavish, often making use of several techniques together; but some of these, such as rouletting, are discarded by the end of the seventh century, and few survive far into the sixth. Completely plain pots are normal for the sixth century and later, and are by no means unknown even in the earliest period of bucchero production.

(i) SILVERING

Some bucchero pots seem originally to have had a silver overlay covering the entire exterior and, on open shapes, the interior as well. The evidence comes from very small fragments of silver leaf found still attached to the surface. In one instance chemical analysis has shown that the adhesive agent used is a compound of mercury (Ramage, 17f.). The total number of pots which still show these traces is very small, but this may be due to such a fragile surface having perished over the centuries. It may be significant that almost

all the bucchero from the Camera degli Alari (Ramage, 39ff.) - one of the very few tomb-chambers found intact - shows evidence of silvering.

The idea was clearly to reproduce the appearance of silver ware at a greatly reduced cost. The effect may best have been achieved with the kotylai Types a and b with their remarkably thin walls: if these were silvered, their aesthetic appeal could well have equalled that of the genuine silver kotylai that have survived from this period. However, much bucchero, particularly after the seventh century, is of too coarse and heavy a fabric to justify such delicacy of treatment. It is the earlier bucchero which sometimes received this treatment; and here the lustrous black surface, so widely admired today, would have been hidden under the overlay. As the evidence stands at present, there is nothing to suggest that silvering was a widely practised technique. It was more likely confined to one or two workshops active at Cerveteri in the seventh century.

A similar use of gilding is reported on a caryatid from a chalice Type 1 (Karo, *Studi e mat.* ii (1902), 127). Here one suspects influence from Phoenician ivories.

No traces of silvering have been observed on any of the bucchero listed here in the Catalogue, with the possible exception of GROUP 2:1.

(ii) RIBBING

Ribbing is mostly restricted to the bowls of carinated shapes: the chalice Types 1a-b, 2a-d, kantharos Types 3c-d, and kyathos Types 1a-d. In these cases the idea may have come from ribbed ivory chalices such as those from the Barberini Tomb (*MemAmAc* 5 (1925), pl.13). Ribbing is also commonly found on late impasto, where the ribs tend to be considerably larger than on bucchero (GROUP 1: *4; 'Caere', 221, fig.11.1,4). But the technique belongs essentially to metal-working, and in Etruria it is best seen in the large series of bronze phialai from Orientalizing tombs (e.g. Camporeale 1967, pl.33). In bronzes the interior flutes correspond with the exterior ribs, for the technique is that of hammering through the metal. But in bucchero the interior and exterior are usually worked independently - although a notable exception is the mesomphalic bowl in the Villa Giulia (Ramage, pl.1). On bucchero chalices and kyathoi where there is exterior ribbing, the interior is given flutes or grooves radiating out from 2-3 concentric grooves at the centre. The scheme is even found when the exterior is plain; conversely, a plain interior may sometimes go with a ribbed exterior.

Ribbing on uncarinated shapes is often shallow and fine. The kyathos Type 2 has a ribbed body, and the interior is given the scheme just described. On the kyathos Type 3 ribbing is confined to the ribbon handle. Of the following shapes there are examples that have ribbing up as far as the neck or lip: amphora Types 1a-b; oinochoe Types 1, 2a (nos.3 and 5); jug Type 1a; and kantharos Type 2. The treatment of the exterior of the amphora Type 1c suggests influence from Red ware pithoi.

The technique of ribbing is at home on the earliest bucchero, and dies out during the last quarter of the seventh century. It sometimes first degenerates into vertical striations (see below, vii).

(iii) NOTCHING

The kantharos Type 3d no.1 shows what may have been a reluctance on the part of the potter to bother with ribbing, for there the ribs cover only the upper third of the bowl. Notching may have arisen out of an attempt to give the appearance of ribbing by reproducing the carination (and no more) of a ribbed vessel. It is found mostly on carinated shapes. The most careful notches are deeply cut and diamond-shaped, often with a grooved arch above. Notches may also consist simply of lightly grooved arches, hooks, minuscule diamonds, or diagonal nicks. These show clearly enough that the original purpose of the technique has been forgotten. In the end notching dies out altogether, and in the second half of the sixth century and later plain carinations are the rule.

A different use of notching is found on the amphora Types 1e and 1g and oinochoe Type 7c: here diamond notches decorate the raised mouldings which encircle the body.

Another possible origin of this technique is that it is derived from woodwork: it has been suggested above (p.96) that the carinated chalice may be based ultimately on models of wood.

(iv) GROOVES

Horizontal grooves are an important element of decoration on many of the chalice types and on the jug Type 1a, where a group of three is normally found on the lip of the former and the neck of the latter. But the chalice Types 2a-b prefer more than three (cf. kyathos Type 1d no.1: FIG.184). A heavy single groove below the handles is the distinguishing feature of the kotyle Type d. On other shapes grooves appear most often singly or in pairs.

(v) ROULETTING

Dotted lines consisting of short diagonal strokes are a common feature on early bucchero, and Ramage suggests, probably correctly, that they were made by the rotation of a small toothed wheel (Ramage, 16). The technique may have been borrowed from Villanovan impasto (Hencken, fig.21), but it is also found on Orientalizing metalware (see below, p.134). Most rouletting attempts no more than straight lines encircling the pot. A common scheme shows groups of such lines supporting vertical fans. More ambitious is the metope scheme on the handle-crest of some examples of the kyathos Type 1c (FIG.182); on the back of these handles there are fans enclosed within a triangle of rouletted lines, and a rather similar scheme is found on the handles of kyathoi of Type 3. The handles of the amphorae Types 1a-b are often given vertical lines of rouletting, and the handles of the jug Type 1a and kyathos Type 1d may have double crosses and horizontal lines. Parallel sagging lines are common on kyathos Types 1a,c-d below the handle on the inside of the lip. Other motives are a double zigzag superimposed over the horizontal grooves of chalices of Type 2a and the kyathos Type 1d no.1 (FIG.184); the spiralling lines on the knob of the lid from the Cornacchiola tomb (GROUP 4:*11); and, most unusually, the curving lines around the base of the kotyle Type b no.2 (FIG.120). In the latter example two very distinctive types of rouletting are employed (one is almost like incision), and they are also used for the fans and rays. Unusual, too, is the rouletting of the double spiral of amphora Type 1a no.1. A fragmentary plate in the Vatican (Pareti, no.550, pl.68) shows that, where a large enough field is offered, a freer style of decoration is possible: here, concentric circles and large arcs. Finally, on bucchero with animal decoration, rouletted lines are sometimes used to ornament the animals' bodies. This is found on

both relief (FIGS.416-17) and on incised (FIG. 407) friezes.

Rouletting is found on the earliest bucchero and flourishes for a rather brief period. In the last quarter of the seventh century it quickly gives way to incised decoration.

(vi) FANS

The arms of fans differ from rouletted lines in that the strokes of which they are composed lie along the axis of the arm. There are a few examples of fans on metalwork, especially on silver kotylai (Ramage, 23), and although none of these need be earlier than the earliest bucchero, the possibility remains that the fan-motive was an invention of artists working in metal. On metalwork, however, the motive is of minor importance, whereas on bucchero it immediately becomes one of its most distinctive decorative elements. Fans are quite rare on impasto, and I know of no example from a definitely pre-bucchero context.

Fans seem to have been produced with the help of a pliable comb-like instrument with a single row of teeth, which was gradually rotated in an arc. There are very few exceptions to this usual type, but some early examples appear to have been rouletted, and the kotyle Type b no.2 (FIG.120) shows two unusual variant types: both include incised lines, and one has double arms. Occasionally one notes that the fan-instrument had lost some of its teeth, or they had been omitted on purpose for decorative effect (Ramage, fig.8.1; 9.1). Very rare are fans pricked out in freehand (FIGS.416-17; Dohan, pl.52.5).

It is very likely that a close study of fan-arms - their dimensions, and the number and spacing of the strokes - would be able to identify some of the individual instruments used. The same applies to rouletting. But nothing on these lines

has been attempted here.

Fans may be either open (i.e. forming a semi-circle), or closed (forming a smaller segment of a circle). Open fans are usually upright, rarely pendent (FIGS.183,238). Closed fans may be vertical or horizontal. If horizontal they almost always face to the right. The horizontal fans on the lip of the chalice Type 2d no.53 (FIG.141) are exceptional in that they face left and have curved arms.

It would be unprofitable to list the various types of bucchero shapes according to their use of this motive. But it is interesting to note that the necks of the amphorae Types 1a-c, oinochoe 2a, jug 1a, and the lip of the kantharos Type 1 - which all have very much the same profile - are often given the same decorative treatment: a row of open or closed vertical fans, usually supported by horizontal rouletted lines; sometimes two rows of fans with or without the supporting lines. A row of open fans is standard on the kotyle Types a-b, and is common above the carination of the kantharos Type 3b, on the belly of olpai, and on the lip of the chalice Types 1 and 2 series. A row of closed horizontal fans is often placed on the shoulder of many of the oinochoai, of the olpai, and of many of the cups. Closed vertical fans may be found on the handles of the amphora Types 1a-b and of some of the oinochoai, rarely on the handle of the jug Type 1a. The fan technique may also be applied to other patterns: to the vertical dotted lines on the interior of the lip of kyathoi of Type 1c (FIG.182), and possibly to the vertical chevrons on the handle of the oinochoe Type 3b no.3 (FIG. 36) and the zigzag pattern on the handle of the olpe Type 1 no.1.

Fans tend to be more neatly executed on the earliest bucchero, especially the kotyle Types a-b, than on the later. They belong mainly to the seventh century. They continue into the sixth century, but appear to have died out by

the beginning of the second quarter of the century.

(vii) INCISION

Before considering the various types of incised decoration one is confronted with the problem of how visible the incision would originally have been. As the surface and the core of the fabric are usually both dark grey-black and there is little tone-contrast between them, incised decoration often fails to stand out clearly, and for this reason it may photograph badly without the use of chalk. The problem is the same, of course, for fans and rouletting. It is possible that the incised lines were filled with some kind of colouring to make them show up more clearly. The use of real inlay is ruled out, for the incision is too shallow. What the coloured substances might have been there is probably no means of knowing. Sometimes white and, more rarely, red traces are found on newly excavated bucchero, but these seem in every case to be deposits of chemical compounds from the soil. Some coloured substances ('di oca rossa o di una materia biancastra') seem to have been applied to countersunk decoration on impasto (Paribeni, *MA* 16 (1906), 466); but for bucchero the negative evidence suggests that the decoration was merely incised, as in contemporary metalwork (with silvered bucchero the effect would have been similar to that of engraved metalware).

(a) CONVENTIONAL DECORATION

Some pots have their bodies covered with vertical striations. This is found on the amphora Types 1a,1b (Pareti, no.467, pl.62), and the oinochoe Type 3b. It would seem that the idea was to attempt to reproduce the effect of ribbing. The neatness of many striated pots suggests the use

of a comb. Striations also occur on the ribbon handles of many amphorae and oinochoai, where they are quickly reduced to a summary pair of lines running down each side. The chalice Type 2c no.1 has striations on the lip, which is a most unusual position. More common are fairly narrow zones of striations enclosed by raised mouldings or by grooves or incised lines. There are many examples of the latter on the shoulder of the oinochoe Type 3a; and zones of striations are also found on the oinochoe Types 3d, 4a, 4c-e, and the kotyle Type c. On other shapes they are rare.

As with rouletting, most incised decoration consists simply of horizontal lines. In the case of the kotyle Types a-b these cover much of the surface, imitating the Protocorinthian linear style. Very common are two or three groups of horizontal lines on the bowls of cups and on the cup-like kantharos Type 2, a scheme probably inspired by the painted decoration of East Greek banded cups. They also occur on the amphora Types 1d and 1f and oinochoe Type 3a. On later examples of the latter, and on oinochoe Types 7a-b, a series of single incised lines is commonly spaced down the body. Some open shapes often have two or three horizontal lines just below the rim. These are found on the kotylai, kantharos Type 3b and 3d-g, and cup Types 2a-b.

Rays springing from the base are a Protocorinthian motive and are found mostly on shapes that are closely based on Protocorinthian: olpe, kotyle, cup Type 1a. It is odd that they do not often occur on the oinochoe Type 3 series of Protocorinthian inspiration, but they are a more regular feature of the oinochoe Type 4 series. On other shapes they make only a very fitful appearance. Incised rays usually have a double or triple outline, but a rather special type filled with interior lines is used on the kotyle Types a-b.

A further debt to Greek Subgeometric is the

metope scheme of decoration found only on isolated examples of bucchero. Mention has already been made of the rouletted metope decoration on the handles of kyathos Type 1c. The incised counterpart is seen on the body of the oinochoe Type 4c no.2 (FIG.45), on the lip of the kantharos Type 3d no.2 (FIG.165), and on two aryballoi (Poupé, pl.23). The friezes consist of double crosses, groups of vertical lines, and vertical wavy or zigzag lines. Crosses separated by straight lines are also used to ornament ribbon handles: of oinochoe Type 3b no.4 (FIG.37), and of olpai. Rouletted examples of the same scheme have been noted above. The cup Type 1a no.2 (FIG.206) has metopes on the shoulder, the central one on each side containing incised fishes.

Now some minor and uncommon motives. Single horizontal zigzags are common on impasto but quite rare on bucchero. Examples on amphora Type 1b (Ramage, fig.17.1), oinochoe Type 2a no.1 (FIG.26) and 3a no.4 (FIG.29), and kotyle Type a (Camporeale 1967, pl.25c). A double zigzag runs up the handle of the olpe Type 1 no.7 (FIG.88). The running loop is found on kotyle Type a (*op.cit.* pl. 25d), and on the rim of the goblet Type b. It too is more common on impasto. The same is true of the row of hatched triangles on the neck of the oinochoe Type 2a no.1 (FIG.26). Large 6-leaf rosettes inscribed within compass-drawn circles occur on the amphora Type 1a no.2 (FIG.1) and the jug Type 1a no.5 (FIG.95). In the former case, where dotted lines are also included, the motive replaces the more usual double spiral. Finally, pendent interlaced semicircles ('archetti intrecciati'), based on the scale-pattern of Corinthian, are featured on the oinochoe Type 3e and jug Type 1a no.3 (FIG.93). These are more often seen on Etrusco-Corinthian.

(b) ANIMAL AND FLORAL DECORATION

Of the pots included in the Typology the follow-

ing have animal friezes:

- *1 Oinochoe Type 2a no.1 (GROUP 2:1). Volute-plant; two confronted horses; stag. Neck: row of volute-plants surmounted by hatched triangles. ('Caere', 226, fig.13; Bonamici, no.1, fig.1, pl.1.) FIG.407.
- 2 Oinochoe Type 2a no.2. Three winged horses; fish. (Bonamici, no.2, fig.2, pl.2a.)
- 3 Oinochoe Type 2a no.3. On neck, floral frieze above animal frieze: lion; two confronted goats. Floral chain on handle. (Pareti, no. 399, pl.54; *MWP* 1965, pl.5.1; Bonamici, no.7.)
- 4 Chalice Type 2d no.5. Lions, bulls, bearded sphinxes. (Cristofani, 64ff., fig.27; Bonamici, no.22.)
- 5 Kantharos Type 3d no.1. Sphinx; deer; two lions; panther attacked by lion. (*NS* 1928, 98, fig.4; Bonamici, no.24.)
- *6 Kantharos Type 3d no.2 (GROUP 12:1). Lion; sphinx; lion (?); deer. (Bonamici, no.8, pl. 3-4.) FIG.408.
- *7 Oinochoe Type 4a no.1. Four winged griffins. (*MonPiot* 48 (1956), 34, fig.14; Bonamici, no. 42, pl.21a-b.) FIG.409.
- *8 Oinochoe Type 4a no.2. Four lions. (*MonPiot* 48 (1956), 35, fig.15; Bonamici, no.43, pl. 21c-d.) FIG.410.
- *9 Oinochoe Type 4a no.3. Five rams. (*MonPiot* 48 (1956), 35, fig.16; Bonamici, no.44, pl.20d.) FIG.411.
- *10 Oinochoe Type 4c no.1. Four quadrupeds. (*MonPiot* 48 (1956), 31f., figs.9-13; Bonamici, no.41, pl.20a-c.) FIG.412.
- *11 Oinochoe Type 4c no.3 (GROUP 7:13). Lion stabbed by hunter; boar; goat; lion; horse. (Bonamici, no.11, fig.4, pl.6.) FIG.413.
- *12 Amphora Type 1e no.2 (GROUP 13:2). Incomplete. Goat; horse; sphinx. (Verzár, 48, no.6; pl. 3.3,4; 4.5,6; Bonamici, no.12, pl.7.) FIG.414.
- 13 Amphora Type 1f no.3. Upper frieze: winged lion, deer, goat, winged panther, griffin, winged sphinx, horse, deer. Lower frieze: bull,

griffin, panther, deer, winged lion, goat, panther. Below the handles: felines. (Verzár, 53, fig.8-9; Bonamici, no.13, pl.8-9.)

Brown was the first to give this class of bucchero any serious attention, and he was able to distinguish between certain Phoenicianizing and Corinthianizing traits in the animal friezes (Brown, 47ff.). These distinctions were further elaborated by Hiller (*MWP* 1965, 16ff.), who assembled two small groups and assigned them to Cerveteri. The technical standard of these pieces is comparatively high, and Hiller's Group A is not alone in showing that Etruscan artists could be more successful with incised than with painted pottery. A list of published bucchero friezes was included in an article by De Juliis (*AC* 20 (1968), 24ff.), and later supplemented by Cristofani (61 ff.). Verzár has added further examples, mainly amphorae (*AntK* 16 (1973), 45ff.). Most recently, M.Bonamici (*I bucccheri con figurazioni graffite*, Florence, 1974) has discussed most of the known friezes in a detailed catalogue which includes all the examples listed above. The following vases can now be added: Hayes, *SE* 43 (1975), 97, nos.46-8, pls.22,24.2; *Nuove scop.*, 192-3, nos. 23-4, pl.44. Only the briefest sketch is necessary here.

The number of vases with animal friezes so far known does not come to much more than a hundred, and forms a tiny proportion of the total bucchero extant. Yet the chronological span of the friezes is remarkably wide. They appear on the earliest bucchero (nos.1-4 belong to the second and third quarters of the seventh century), and they last probably until the second quarter of the sixth century (e.g. Pottier i, pl.26, C 567; = Bonamici, no.81; on an amphora of Type 1g). The heyday seems to be the last quarter of the seventh century, and nos.5-12 can be dated to this period (and no.13 soon after).

The animals rarely stand in a free field. Friezes are usually enclosed by horizontal raised

mouldings (nos.11-13), grooves (nos.7-10), rouletted (no.3) or incised lines. The raised mouldings are popular from the last quarter of the seventh century on, never earlier.

There can be little doubt as to where the inspiration behind the use of incision for animal friezes originally came from. In Greek pottery wholly incised figures are rare, being virtually confined to a few exceptional examples from Corinthian Transitional. But one of the most obvious features of the Orientalizing period in Etruria is the importing of numerous items of metalware, decorated in a combination of repoussé and engraving, from the Near East. Some of the finest examples, of Phoenician workmanship, are from the Bernadini Tomb (*MemAmAc* 3 (1919), pls. 12-23). The engraving technique was in turn taken up by Etruscan metalworkers, from whose hands come such works as the Tyszkiewicz bowl (*MWP* 1963, 27ff., figs.1,2) and the bronze cup in New York (G.M.A.Richter, *Handbook of the Etruscan Collection* (New York, 1940) 9, figs.25-6). Here the engraved animals are remarkably close stylistically to the incised bucchero friezes; just how close may be seen if one compares the Tyszkiewicz bowl with the kantharos no.5 (especially the lions). It is to be further noted that the frieze on the New York cup is executed in a rouletting technique; and that the rouletted inner markings of some of the figures on the Tyszkiewicz bowl, which are very common on engraved friezes on metalware, are also found on the winged horses of the oinochoe no.1. These considerations lead one to conclude that the technique of the bucchero friezes is derived (ultimately, at any rate) from metalware imported from the Near East, and that the artists employed in bucchero workshops kept a close eye on the products of their compatriot metalworking colleagues.

Incised animals figure also on other contemporary wares, but these throw very little light on the question of the origin and development of

the bucchero friezes: they display styles that are generally much further removed from Oriental and Greek inspiration, and their chronological span begins somewhat later. Examples of impasto with incised animals are confined mainly to the Capenate (*MA* 16 (1906), 447ff., figs.55-69) and Faliscan territories. Many of these bizarre and undisciplined creations are no doubt later in date than they look. Thus a Faliscan oinochoe showing a centaur (*MA* 4 (1894), 290, fig.146) copies the bucchero Type 7a of the first half of the sixth century, though it is dated considerably earlier by Torelli (in T.Potter, *A Faliscan Town in South Etruria* (London, 1976), 267). But the clearest chronological evidence for them is provided by their stylistic affinities with the Etrusco-Corinthian polychrome amphorae of Szilágyi's Monte Abatone Cycle (*WZUR* 1967, 543 ff.), which he dates to c.610-580. The animals on these large polychrome pots are again wholly incised, and we are once more in a world of spirited childishness.

There is, however, a more sober side to Etrusco-Corinthian polychrome ware, especially in miniaturist work. Here the most important figure is the Castellani Painter (Szilágyi, *SE* 26 (1958), 273ff.), and his work is closely comparable to many of the bucchero friezes both in spirit and technique. He is active in the last quarter of the seventh century and later, and his favourite shape is the pointed aryballos. The head of a sphinx on one of these (*MS* 1930, 61, fig.15) may be compared with that shown on the kantharos no.6. His drawing of the back legs and thighs of animals (*op.cit.* figs.12-15) is quite similar to that used on e.g. the three Tarquinia oinochoai nos.7-9. For interior markings he sometimes uses scale- and herring-bone patterns, schemes that are also found on bucchero (*AC* 20 (1968), pl.19.2; Verzár, pl.4.1; = Bonamici, nos. 63,80). Another device of his is to divide up the tails of animals with groups of transverse lines

(Mingazzini, pl.22.3,4); this has its counterpart on bucchero on the oinochoai nos.7 and 8. On this evidence it is clear that the Castellani Painter was in close contact with workshops that produced bucchero friezes.

Stylistic connections, on the other hand, between bucchero friezes and non-polychrome Etrusco-Corinthian are less close. It would be most surprising if none could be drawn, and indeed on Etrusco-Corinthian one may note the frequent use of such conventions as the transverse lines on animals' tails. Furthermore, works by the Bearded Sphinx Painter may be loosely compared with bucchero friezes of the last quarter of the seventh century, e.g. the heads of the sphinxes on an oinochoe in the Louvre (Pottier i, pl.41: E 430) with the sphinx on the amphora no.12. But on the whole artists working in bucchero and Etrusco-Corinthian seem remarkably little influenced by each other.

The bucchero friezes themselves show - what a study of the vase shapes has already shown - a combination of Near Eastern, Greek (mainly Corinthian), and native Etruscan characteristics. The purely Near Eastern elements (i.e. not transmitted via Greek art) are to be found mainly on the earliest friezes. Many of the floral motives (e.g. on the oinochoe no.1) are variations on the 'Phoenician palmette' theme, though in most cases Oriental floral motives seem simply to provide a stimulus for native fantasy. The drawing of animals' heads sometimes owes more to Oriental than to Greek models, and one may compare the heads of the winged horses on the oinochoe no.1 with a horse on a Phoenician silver bowl from the Bernadini Tomb (*MemAmAc* 3 (1919), pl.15, upper register on left), and note the same shape of the head, open mouth, and fringe over the forehead. The S-spiral on animals' rumps on nos.10 and 11 can be paralleled on seventh-century Assyrian pottery from Ziwiyeh (A.Godard, *Le Trésor de Ziwiyeh* (Haarlem, 1950), figs.55-6; E.Porada, *Ancient Iran*

(London, 1963), pl.36), though it occurs also on Cycladic pottery. The crouching pose of a stag on a situla in Munich (*MWP* 1963, pl.4, bottom left; = Bonamici, no.61) may dimly recall the kneeling pose adopted particularly by heraldically posed ibexes on this same Assyrian pottery and contemporary ivories.

The influence of Corinthian pottery has a lasting effect on the incised figure friezes. There are some quite successful copies of Corinthian horses - e.g. on a piriform aryballos in Berlin (*MWP* 1963, pl.14, upper right; = Bonamici, no.51), LPC lions - on a kantharos fragment from Tarquinia (*NS* 1932, 111, fig.11; = Bonamici, no.39) and an oinochoe in Karlsruhe (*MWP* 1963, pl.7.2; suspected as false by Bonamici (no.103)), also boars etc. There are many examples (e.g. no.12) of animals that have elongated bodies to fill space, in the Ripe Corinthian manner. But it is noteworthy that the Corinthian taste for rosette filling ornaments is very rarely reflected: instead there is the often dense foliage of floral motives serving much the same purpose. Human figures are uncommon. There is only one example here: the hunter on no.11. This figure is badly worn, but the transverse lines on the shoulder and thigh indicate the edges of a tight-fitting sleeveless chiton, a garment commonly worn by the padded dancers popular in Ripe Corinthian. This same chiton is also worn by the rider on the Berlin aryballos mentioned above.

There is little discernible influence from other Greek spheres. East Greek influence is only slight, though probably responsible for the growing popularity of the goat and for the shape of the oinochoai nos.7-9. But even these fashions may have arrived via Corinth.

One of the most pervading of the specifically Etruscan elements in the drawing of these friezes (equally prominent in other branches of contemporary Etruscan art) is the frequently blatant disregard for organic structure in the rendering

of anatomical details. Inner markings are haphazard, often vaguely geometric. The effect can be one of bewildering naivety, as in the extreme case of the oinochoe no.10. Rather more typical are the chevrons dividing up the bodies of two of the animals on no.11. Also common, but not known in Greece, are shoulders stylized into large hooks: on nos.5,7-9. Other native features are the long lolling tongues of lions and other animals. The Etruscan taste for violence is displayed by the stabbing scene on no.11, and by the ubiquitous motive of a lion devouring a human leg. The luxuriant floral motives have already been mentioned. Animals are often shown as if about to chew at them. Floral chains occur on the handles of nos.3 and 5 and on the Cornacchiola lid (GROUP 4:*11). Finally, the frieze on no.11 has some remarkable features. Usually, animals of the same species in the same frieze tend to be very similar in the drawing; but the two lions here vary greatly in build. The goat has a strange face, rather like a donkey's. Furthermore, the horse is drawn in a completely different style from that of the other animals in the frieze, a more primitive and helpless style. Two very different styles can also be distinguished in the drawing of the three horses on the Berlin aryballos (MWP 1963, pl.14). It would seem, then, that artists were quite capable of switching their models even while working on the same frieze.

For stylistic groupings we can turn to Bonamici's closely argued study. Nos.1 and 2 are products of one workshop, nos.12 and 13 of another, and nos.7-9 are of a third and clearly by one hand. Working from the known provenances Bonamici assigns nos.1-3,6,11-13 to Cerveteri; nos.4-5 to Veii; and nos.7-10 tentatively to Tarquinia.

Taking the whole of Bonamici's material into account, it is quite clear that Cerveteri is of paramount importance for the beginning and de-

velopment of this type of frieze. It is only at the end of the third quarter of the seventh century that another centre begins seriously to follow suit: for a short period Veii maintains a relatively high standard of drawing, closely based on Protocorinthian models. No.5 shows this style at its most fluent. Few friezes are known from either Vulci or Tarquinia. Those from Vulci show little stylistic unity; and the best examples from Tarquinia (Bonamici, nos.38-40) are shown to be possible imports from Cerveteri and Veii. A few animal friezes were produced in the Faliscan area (where there is a strong tradition of incised impasto).

As regards the shapes favoured for animal friezes, there are few totally new types here that are not found in plainer bucchero. Exceptions are two of the vases in Toronto: *SE* 43 (1975), pl.22.1-2 (which is unique) and pl.24.2 (which is more common in Faliscan impasto); and the oinochoe Bonamici, no.77. The latter looks a little like an early forerunner of the round-bodied Type 7 series, but its sagging profile is more closely related to that of the olpe. Otherwise the general impression is of a greater complexity of profile - due mainly to the horizontal ridges which enclose many of the friezes. It is no coincidence that these ridged and angular profiles are decorated with friezes executed in a technique borrowed from metalware.

On the following pots included in the Typology incised animal decoration is confined to stylized birds:

- *1 Amphora Type 1a no.3. Bird above double spiral. FIG.2.
- *2 Amphora Type 1b no.3. Bird above double spiral. FIG.5.
- 3 Amphora Type 1e no.2. Row of birds on middle of body. (Cristofani, fig.16.)
- *4 Amphora Type 1f no.1. Two confronted birds on each handle. FIG.20.

This type of decoration is of a purely native tradition. The birds on nos.1 and 2 are of a type that occurs mainly on the amphora Types 1a-b, where one is placed above the double spiral; but also on some kotylai (Ramage, pl.4B). Their bodies are usually filled with dots or rouletted lines. There are many examples on impasto amphorae (e.g. Cristofani, pl.9.1,3), and some of the similar examples on Faliscan impasto are shown with the head turned back (Holland, 107, pl.4). Their painted counterparts on Red-on-white ware are more substantial creatures with fuller tails and necks (GROUP 6:*29;7:*22). The little birds on no.4 are interesting not only for their unusual position on the handles, but also because an attempt is made to show the closed wing.

The birds on no.3 are of a different, more abstract type. A row of birds of this type is quite commonly placed on the belly of the later amphorae (Verzár, 55f., figs.13-17). This series, which is confined to Cerveteri and Veii (Bonamici, 109f., 112), begins later than the other, and belongs to the last quarter of the seventh century and the first half of the sixth.

The cup Type 1a no.*1 has incised *fishes* in the handle-zone. On a larger scale, there is the fish on the oinochoe Type 2a no.2. But this is a rare motive for bucchero; it is found on an impasto cup (GROUP 2:*8), and also occurs on Faliscan impasto (Holland, pl.4).

(viii) STAMPED DECORATION (Asterisks refer to FIG.415).

In the following list of motives no attempt is made to distinguish between individual dies:

1 Petalled rosette.

(a) 6-petalled

Examples: oinochoe Type 1 no.1; kotyle Type b no.*2.

(b) 8-petalled

One example: jug Type 1a no.*17.

(c) 8-petalled. Larger petals. Also found on late impasto (Camporeale 1967, 128, fig. 21b).

One example: Cerveteri, uncatalogued: *foot of chalice Type 2a.

(d) 9-petalled

Examples: jug Type 1a no.5; chalice Type 2a nos.2,4,5; kyathos Type 1d no.*1.

2 Rosette enclosed within circle.

(a) 6-petalled

Examples: oinochoe Type 1 no.1 (large circle); jug Type 1a no.2; chalice Type 2d no.*51.

(b) 8-petalled

One example: GROUP 9:13 (FIG.307).

3 Dot rosette, with 12 dots plus central dot.

Dot rosettes with larger and generally fewer dots are common on Villanovan impasto (Hencken, 28, fig.21: S75).

Examples: amphora Type 1c no.1; chalice Type 2d no.*51.

4 Quartered rosette. A similar type is very common on Villanovan impasto (e.g. Hencken, fig. 237b).

One example: Cerveteri, uncatalogued: *handle fragment (probably of kantharos Type 4).

5 Concentric circles. These are also found on Villanovan impasto (Hencken, 28, fig.21: I58) and late impasto (Camporeale 1967, pl.29c-g).

One example: kantharos Type 4 no.*2.

6 Triangle, consisting of parallel lines.

Examples: kyathos Type 2 no.*1; kyathos Type 3 nos.1,2.

7 Diamond-shaped, consisting of parallel lines. If worn these tend to assume an oval shape.

Examples: kyathos Type 3 nos.*1,2,3.

8 Of tapering oblong shape, consisting of parallel bars.

Examples: oinochoe Type 2a no.1; *handle fragment, probably of kantharos Type 4

(Pareti, no.555).

9 Swastika.

Example: kantharos Type 4a no.*1 (Camporeale 1967, 121, fig.16a). Cf. pyxis from Volterra: *SE* 4 (1930), 22ff., figs. 8-9.

10 Oblique 'S's. There is some variety in the spacing, and sometimes the 'S's lie horizontally.

Examples: amphora Type 1a no.11; olpe Type 1 no.5; jug Type 1a no.*17; kotyle Type b no.*2.

11 Guilloche (= contiguous horizontal 'S's). The overall neatness suggests that this motive may have been produced with a cylinder-stamp (cf. Camporeale 1972, 83ff.).

Example: chalice Type 2d no.*51.

12 Sphinx (?). Cf. quadruped on late impasto kantharos (Camporeale 1967, pl.10b,c).

Examples: kantharos Type 4 no.1; Cerveteri uncatalogued: *handle fragment (probably of kantharos Type 4).

13 Goat.

Examples: Cerveteri, uncatalogued: 2 *handle fragments (probably of kantharos Type 4).

14 Stag.

One example: Cerveteri, uncatalogued: *handle fragment (probably of kantharos Type 4).

15 Running human figure.

One example: kantharos Type 4 no.*2.

The stamped pieces listed as 'Cerveteri, uncatalogued' are part of a group of sherds kept together in the Cerveteri museum store. They may have come from the Montetosto tumulus, possibly from the same tomb-group as GROUP 3 in the Catalogue, but this cannot be proved.

Stamped decoration is a common enough feature of earlier impasto pottery. There there is little development over a long period, the most frequent motives being quartered and large dot rosettes.

Stamping is found on the earliest bucchero, and its heyday is the third quarter of the seventh century, when it is found on bucchero and contemporary impasto (the evidence for the latter coming mainly from N. Etruria). Now a number of new motives appear, including some animal and human figures. But this climax is short-lived, and the technique is certainly dead by the end of the century, to be revived later only very occasionally.

The list of motives is not intended to be complete, but it includes the more common types. The animal and human motives are very much in a minority and occur mainly on the kantharos Type 4. It is likely that they are the last to appear.

A stamp is always repeated a number of times on the same pot. Rosettes, oblique 'S's, and guilloches form single horizontal rows; the other motives may also be arranged in massed groups or vertical rows (Pareti, no.526, pl.66; Camporeale 1967, pl.26c). Many pots carry two or more different motives together. Nos.4 and 13, 5 and 15, 9 and 12, 13 and 14 are all found together on kantharos handles; and there are many examples of other motives similarly paired.

For the technique of stamping with reference to Attic Black ware see B.A.Sparkes, *Agora* xii, 23. Etruscan work is coarser, but the principles are the same, and methods were no doubt similar.

(ix) RELIEF DECORATION

Of the pots listed in the Typology the following have relief decoration:

- *1 Kotyle Type b no.4 (GROUP 3:2). Exterior: two confronted quadrupeds on each side; smaller quadruped, horned and winged, below each handle. (*SE* 40 (1972), pl.20.) FIGS.416-17.
- 2 Kantharos Type 4 no.1. Interior: 3 quadrupeds (sphinx and 2 griffins ?) parade around large central rosette. (Camporeale 1967, pl.26b.)

*3 Kyathos Type 3 no.1 (GROUP 3:4). Interior: 3 lions (one winged). (SE 40 (1972), pl.19d.) FIG.418.

4 Kyathos Type 3 no.2. Interior: 3 winged lions parade around central medallion in form of 4-spoked wheel. (Camporeale 1967, pl.25a.)

5 Kyathos Type 3 no.3. Interior: 2 armed men and sphinx. (SE 40 (1972), pl.17a.)

Decoration in the form of applied relief is not very common. It is for the most part restricted to a few shapes only, of which the pyxis, situla, kantharos Type 4 and kyathos Type 3 are the most important. We may also note the palmette below the handle of oinochoe Type 9a no.1 (FIG. 419). In many cases the relief animal decoration shows clear influence from contemporary Orientalizing repoussé metalware (cf., e.g., the bronze kotyle from the Barberini Tomb (*MemAmAc* 5 (1925), pls.19-21). A striking parallel is noted by Camporeale, who compares the decorative scheme of nos.2 and 4 with the bronze discs from the Regolini-Galassi Tomb (Camporeale 1967, 118f., 121; Pareti, pl.36).

The relief figures usually have some details picked out with incision, whether to delineate the hair, the manes of lions, or other anatomical features. The bodies of animals may also be filled with rows of stamped rosettes or rouletted lines (as on no.1). On the pyxides wholly incised figures sometimes occur alongside the relief animals, and the effect can be made more confused by the addition of plastic animal protomes.

Some 24 examples of relief bucchero from Cerveteri are collected and discussed by Bonamici in SE 40 (1972), 95ff. The pyxides from the Calabresi Tomb and the five examples listed above (in Bonamici's list these are nos.11,20,12,19,4 respectively) are included in her survey. She notes the peculiar stylized heads of the animals of no.1 and of two others in her own list, and sees in them Faliscanizing tendencies. But the closest parallel is not so much with Faliscan incised im-

pasto as with the bronze discs from Capena (MA 16 (1906), pl.2). The more normal relief style is displayed by nos.2-5. Nos.3 and 4 show lions elongated to the 'proportions of greyhounds', a characteristic which is one of the hallmarks of the Orientalizing style of the mid seventh century and later (Brown, 35), and which is shared by the other animals on nos.2 and 5. Generally speaking, the style of these reliefs is not unlike that of the earliest incised friezes, and one would certainly expect artists to have worked in both techniques. But direct comparison is often difficult: greater accuracy and more detail are possible with incision than with the clumsier technique of relief decoration.

This type of decoration is in vogue over very much the same period as stamped decoration: from the mid seventh century to the beginning of the last quarter of the century. Cerveteri is the main centre of production. (For Vulci see Cristofani Martelli, SE 40 (1972), 75ff.)

A small group of pots with relief decoration may be mentioned here, but, although probably made in S. Etruria, they are more closely related to the bucchero 'pesante' of N. and Central Etruria. Most of the group was first assembled by Batignani (SE 33 (1965), 312f.). Nos.1-7 are all oinochoai and have scenes with human figures:

- 1 Florence. Inv.72734. From Città della Pieve. Komos. (*Op.cit.* pl.70b.)
- 2 Tarquinia. Inv.776. Subject uncertain: boxers and seated judges (?). (CVA Tarquinia ii, pl. 2.1.)
- 3 Hanover. Inv.720. Same frieze as no.2 (but not same order of figures). (SE 33 (1965), pl.70a.)
- 4 Tarquinia. Inv.778. File of dancers. (CVA Tarquinia ii, pl.2.2.)
- 5 Edinburgh. Inv.1887.197. Same frieze as no.4. (SE 11 (1937), 389f., pl.48.)
- 6 Paris. From Chiusi. Banqueting. (Pottier i, pl.26, C639.)

7 Hanover. From Cerveteri. Same decoration as no.6. (G.Micali, *Monumenti Inediti* (1884), pl. 32.3.)

The following have simpler decoration:

8-9 Tarquinia. Two kyathoi with relief tongues. (*MA* 36 (1937), 214, fig.49.)

10 Tarquinia. Inv.RC1962. Oinochoe with long drop-shaped tongues. (*Loc.cit.*)

11-12 Chiusi. Two oinochoai rather similar to no.10. (*SE* 33 (1965), pl.66c; the other unpublished.)

13 London. Inv.H212. Oinochoe rather similar to no.10. (*CVA British Museum* vii, pl.18.2;20.8.)

14-15 Vulci. Two oinochoai with drop-shaped tongues. (Gsell, 146, nos.3-4, pl.3.8.)

All the oinochoai have a plastic head, usually human, on the interior of the rim below the handle, and some of these are rather fine. Indeed, technically and stylistically the whole group is superior to any of the bucchero 'pesante' of the northern centres (but cf. the 'Anubis Vase' in Palermo: *AC* 8 (1956), pls.35-40). There is even a narrative element in several of the scenes with human figures; something that is lacking in most other bucchero 'pesante', where figures are generally repeated or juxtaposed in a merely decorative manner. It is likely that we are dealing here with a single workshop, perhaps to be located at Tarquinia.

Batignani would date the group to as late as the fifth century. But suggesting a date earlier than this is the shape of the kyathoi nos.8-9 (Type 4b) and of the oinochoai nos.1-2 (close to Type 3e); also the association of a plastic head (very likely from the same mould as the heads of nos.11-12) from another oinochoe of this type with a chalice Type 2e (decorated with the same cylinder-frieze as nos.1-6 in the Typology) in a tomb at Tarquinia (M.Moretti, *Nuovi monumenti della pittura etrusca* (Milan, 1966), 6, pl.iii) - though the context is not certain. Then again, nos.14-15 were found together with other bucchero

pots of types (jug 1b, chalice 2d) which do not outlast the sixth century. On the other hand, the subjects of the relief friezes - banqueting, dancing etc. - have much in common with the painted tombs of Tarquinia, and with funerary reliefs at Chiusi, of the later sixth and early fifth centuries; and some cogent parallels have been drawn with Attic red-figure cups of this same period (S. De Marinis, *La tipologia del banchetto* (Rome, 1961), 87f.). Probably most of the pots listed fall within the second half of the sixth century.

Finally there is the large amphora said to be from the Calabresi Tomb, Cerveteri (see above, p.72). This is much closer in style and spirit to the bucchero 'pesante' of N. Etruria, closer than anything in the list above. Especially indicative is the use of incision and the coarseness of the relief. Among the subjects shown are figures in procession, with riders below.

(x) PLASTIC DECORATION

Plastic vases and figurines are not uncommon in bucchero, especially in the early period. But other vessels do not normally incorporate plastic decorative elements, which are never as popular as in N. Etruria. The most important exceptions are the pyxides with detachable protomes (Pareti, nos.403-4), the oinochoe of Type 2a with a mouth in the form of a lion's head (Brown, pl.18), and the moulded caryatid supports of chalices of Type 1. Then there are the human heads on the group of oinochoai mentioned in the previous section; the head on a rim fragment from San Giovenale (*SG* i.5, pl.29, no.59); and a very finely modelled head from an oinochoe with rotelles from Veii (*NS* 1930, 306-7, pl.11). (It is interesting that the oinochoai of bucchero 'pesante' of N. Etruria do not normally have heads in this position.) But these examples apart, in the sixth century and later plastic decoration is never more than trivial,

being confined to the tiny human and animal heads on the rims of oinochoai of Type 9b (FIG.420); the birds and animal heads on the handles of kyathoi of Types 1f-h and 4b (the latter type more often has a simpler crest); and the kyathoi of Type 4c with a knob on the handle. The kyathos-handles surmounted by animal heads follow a tradition started much earlier in impasto pottery (e.g. Hencken, fig.341).

(xi) CYLINDER FRIEZES

Here groups of figures (or other motives) in shallow relief are repeated in a frieze that encircles the pot. The cylinders, none of which have survived, must have resembled in form the cylinder seals of the Near East. The friezes are confined to the chalices of Type 2e, of which the six examples listed in the Typology are all decorated with the same frieze (FIG.421): stylized tree between two sphinxes; lion; deer; lion (from left). This frieze is no.3 in Camporeale's list; altogether he distinguishes seven different figured friezes from among the chalices in the Tarquinia storerooms, and an additional two friezes with simple tongues (SE 40 (1972), 115ff.). Their distribution suggests that Tarquinia was the centre of production and that there was some export to the north. They may all belong to the first half of the sixth century (see chalice Type 2e).

Elsewhere in S. Etruria this technique is not found on bucchero, though it is very common on Red ware. A notable exception is a fragmentary krater with an animal frieze on the lip, from San Giovenale (SG i.5, pl.24, no.53). Further north bucchero with cylinder friezes is much more plentiful, and not restricted merely to chalices. Here the main production centres are Chiusi and Orvieto (for which see Scalia, SE 36 (1968), 357 ff.; and Camporeale 1972, respectively).

(xii) COUNTERSUNK DECORATION ('ad incavo')

Listed in the Typology are two kyathoi with countersunk decoration on the exterior, but with different relief figures in the interior (which are discussed above). The exterior and interior surfaces are worked entirely independently.

*1 Kyathos Type 3 no.1 (GROUP 3:4). Exterior: 2 naked men stab 2 lions, one winged. Grape-vine around base of handle. (SE 40 (1972), pl.19e.) FIGS.422-3.

2 Kyathos Type 3 no.3. Exterior (incomplete): animals, including lion. Countersunk meander below rim. (SE 40 (1972), pls.16c,17b.)

The technique (for which see Holland, 109ff.) consists of leaving the background raised and carving out the figures in a solid silhouette (though on no.1 the lion's wing is simply given an incised outline). It is very rare on bucchero, and a warrior on a fragment of another kyathos from the Calabresi Tomb (with a warrior in relief on the inside: Pareti, no.411; SE 40 (1972), 96, pl.17d) completes the list. It is an impasto technique. It flourishes chiefly in the area around Capena (MA 16 (1906), 465ff., figs.70-5, pl.3), to a lesser extent further north in Faliscan territory and up as far as Bolsena (Colonna, SE 41 (1973), 48, pls.16b,17b,22); but in all cases of animal decoration the style is essentially Capenate. Some examples of impasto countersunk decoration show traces of colouring but there is no evidence of this here. Two interesting facts emerge about the bucchero examples. First, no.1 (and the Calabresi fragment) displays the most ambitious of all countersunk scenes, with an exceptional use of human figures. Secondly, the figures of nos.1 and 2 are not stylized in the Capenate manner; they belong to a S. Etruscan tradition, as do the relief figures on the interiors. This is a little surprising, as there are a number of examples of both incised and relief decoration on bucchero whose debt to the Capenate and Faliscan

styles is fairly clear. In this case only the technique is borrowed - and apparently only for kyathoi Type 3, whose probable date is the third quarter of the seventh century.

(xiii) PAINTED DECORATION

There are a very few examples of the amphora Type 1g with painted decoration, including two in the Louvre (C617, C618) and one in Leipzig. The paint has in all cases worn very badly and seems to have been applied after firing. The colour range is wide and includes not only red and white, but also blue, green and yellow. The whole surface may be covered with decoration, but the motives are very simple: stripes, zigzags, and rows of circles predominate. Relief figures on the handles are also painted over. It was once suggested that most Etruscan bucchero may originally have been so painted (E.Pottier, *Vases antiques de terre cuite du Louvre* ii (Paris, 1899), 267), but this seems an exaggerated claim. The polychrome amphorae may belong to the third quarter of the sixth century, if the context of the Leipzig example is sound (Rumpf, *AA* 1923-4, 90ff.); and there may be some truth in the theory that they were designed specifically to compete with the painted Nikosthenic amphorae imported from Athens (Verzár, 52).

The Polledrara hydria in the British Museum (and related vases) is of an entirely different fabric, though it is treated together with the painted bucchero amphorae by C.Smith in *JHS* 14 (1894), 206ff.

(xiv) AMPHORA HANDLES

The following examples of amphorae with decorated

handles are taken from the Typology:

A. *Openwork*

*1 Type 1e no.2. Four panels: two winged human figures and two floral motives. FIG.424.

2 Type 1g no.4. Two winged lions (?).

B. *Relief*

1 Type 1e no.1. Bird, palmette, openwork slits.

2 Type 1e no.3. Two quadrupeds facing incised cross. (Cristofani, fig.16.)

*3 Type 1g no.1. Two winged quadrupeds. FIG.425.

4 Type 1g no.5. Hare, dog (?) with frontal face.

C. *Incised*

*1 Type 1f no.1. Small birds (see p.136, no.4), large triangles. FIG.20.

*2 Type 1g no.2. Two dogs (?) with frontal faces, divided by vertical latticed panel. FIG.23.

3 Type 1g no.3. Concentric pointed ovals.

This type of handle decoration occurs only on the later amphorae, replacing the simple vertical lines of the earlier amphora-handles. A great number of motives are found: those listed here represent only a few of them. The relief handles were executed by means of a stamp (as also perhaps the openwork handles, the background being cut away later). Some of the relief motives (e.g. B3) are very common indeed. Of the three techniques employed, incision is by far the least common.

Many of these amphora handles are of the same dimensions as the supports of caryatid chalices, and in a few instances the same stamp is used for both shapes for the relief decoration (see chalice Types 1a-b). The caryatid figures of the chalices also find a counterpart in the winged human figure of motive A1.

5: DISTRIBUTION

(i) *CENTRAL ITALY* (for location of sites see FIGS. 427-8)

The lists are by no means comprehensive: to make them so would not only be an almost impossible task but would also require an inordinate amount of space. They include most of the major sites where bucchero of S. Etruscan type has been found, but many important sites are omitted. Even from the sites included there is sometimes only a small quantity of material accessible or published. For the survey information was gathered (mainly in 1971-2) from the following collections:

Tolfa, Allumiere, Tarquinia, Orbetello, Chiusi (local museums); San Giovenale (Swedish Institute, Rome); San Giuliano (Villa Giulia, Rome); Tuscania (local school); Capena (Villa Giulia and Museo Preistorico, Rome); Narce (Civita Castellana); Vulci, Castro (local museums and Villa Giulia); Poggio Buco (Florence); Orvieto (Museo Faina (Orvieto), and Florence); Cales, Capua (Naples); Pontecagnano (Soprintendenza, Salerno).

I cannot be sure about the provenance of the bucchero in the old Faina Collection at Orvieto, or that from the Tuscania museum. I therefore omit references to them.

Generally no attempt is made here to draw clear-cut distinctions as to whether individual items are imported from elsewhere or locally made. The lists do no more than show the area of distribution of S. Etruscan bucchero as a whole, al-

though from them it is often possible to draw limited conclusions about the centre(s) of manufacture of individual types.

The site-lists begin first with S. Etruria, then Capena and Narce, Central Etruria, N. Etruria, and end with Latium and Campania. Information about sites marked + may be found under the relevant type in the Typology, which should also be consulted for the distribution of types not mentioned here.

Cerveteri is left out of the lists, for it is assumed that all the types occur there: the exceptions to this are noted.

AMPHORA

Type 1a

San Giovenale +; Veii +; Tarquinia +; Narce (Type 1a (i) (Dohan, pl.40.4)).

Type 1b

Allumiere (one example Type 1b (i)); San Giovenale +; Veii +; Tarquinia +; Capena +; Castro (Type 1b (i) (SE 36 (1968), 171, no.9, pl.27f)); Rome (Type 1b (ii) (ER iv, fig.87.4)); Castel di Decima (many of Type 1b (i), one of Type 1b (ii) (unpublished)); Pratica di Mare (Type 1b (i) and (ii) (RendPontAcc 44 (1971-2), 65, figs.18-19)); Ardea (Type 1b (iii) (BSR 1949, 2, nos.12-14, pl.2f)); Satricum (Type 1b (i) and (ii) (CLP, 332-3, nos.24-5, pl.87)); Anzio (Type 1b (iii) (Gierow i, 288, fig.86.6)); Capua (Type 1b (i) (Johannowsky, SE 33 (1965),

695)); Pontecagnano (Type 1b (iii) (SE 33 (1965), 683, pl.139)).

Type 1g

Trevignano (ACE, 58, no.127); Tolfa (one example); Allumiere (two examples); Veii +; Falerii (with abnormally low foot (Florence inv.75606)).

Spiral amphorae (Types 1a (i), 1b (i)) are common at Cerveteri, Veii and Tarquinia, and are probably made in all three centres. Of the amphorae of this shape the widest distribution is achieved by the plain Type 1b (iii). Production of the later types is almost certainly confined to Cerveteri. The two examples of Type 1g from Veii and Falerii may perhaps be local, but both have unusual features.

OINOCHOE

Type 2a

Veii +; Tarquinia +; Narce (with animal frieze (Bonamici, no.36, pl.18)).

Type 2b

Veii +; Poggio Buco (Matteucig, pl.21.1); Rome (ER iv, fig.87.9); Nola (Jovino and Donceel, pl.3B no.6).

Type 3a

Trevignano (NS 1911, 249, nos.36-8, fig.3.1); Tolfa (SE 16 (1942), pl.17.3a,c); San Giovenale (several); San Giuliano (several); Veii (common); Tarquinia (common); Capena (small variant (Villa Giulia inv.31402)); Narce (MA 4 (1894), 305, fig.153a); Vulci (fairly common (Materiali iii, Tomb 39, nos.377 and 379)); Castro (two examples with animal friezes (Bonamici, nos.47-8); several without); Poggio Buco (several (Matteucig, pl.14.2)); Orbetello (inv.204,767); Pienza (SE 33 (1965), 443, no. 165, fig.9a); Marino (Gierow i, 289, fig.86.8); Castel di Decima (NS 1975, 357, no.5, fig.146); Ardea (small variant (BSR 1949, 2, nos.7-8, pl.2d)); Satricum (CLP, 332, no.23, pl.88.20);

Cales (Johannowsky, SE 33 (1965), 695f.).

Type 3b

Pratica di Mare (CLP, 305, Tomb 65, no.1, pl. 78).

Type 4d

Falerii (with heavy foot; two animal friezes (Bonamici, no.35, pl.17)).

Type 6a

San Giovenale +; Tarquinia +; Vulci (fairly common (Materiali iii, Tomb 28, no.230)); Pratica di Mare (RendPontAcc 44 (1971-2), 60, fig.13.1).

Type 6b

Capena (CVA Museo Pigorini, pl.1010, no.8).

Type 7a

Trevignano (with 3 groups of horizontal lines (ACE, 62, no.147)); Allumiere (one example); Tolfa (SE 16 (1942), pl.18.4a); San Giovenale +; San Giuliano +; Tarquinia +; Tuscania (one example); Narce (Dohan, pl.41.3-4); Vulci (common (Materiali iii, Tomb 20, nos.129-31)); Poggio Buco (several (Bartoloni, 86, fig.40, no.45)); Orvieto (Camporeale 1970, 87, no.57, pl.19a); Orbetello (inv.788; another in Grey bucchero).

Type 7b

Tarquinia (one example (RC5903)).

Type 7c

Poggio Buco (Bartoloni, 86, fig.40, no.46; 174, fig.85, no.46); Orbetello (inv.72,73).

Type 7e

San Giovenale +; Poggio Buco (Bartoloni, 115, fig.54, nos.34-5).

Type 7f

San Giovenale +; Poggio Buco (Bartoloni, 88, fig.40, no.48); Orvieto (SE 34 (1966), 81, no. 960, fig.37a).

Type 7g

No examples from Cerveteri; Trevignano (with fans and zone of striations (ACE, 58, no.123)); San Giovenale +; San Giuliano +; Castro (inv. 73178,73179); Poggio Buco (Matteucig, pl.20.

16); Orbetello (inv.786, and another).

Type 8a

Trevignano (with moulding above foot (*ACE*, 59, no.130)); San Giuliano +; Tarquinia +; Narce (with moulding above foot (*MA* 4 (1894), 307, fig.156)); Orvieto (with moulding above foot (*SE* 34 (1966), 78, no.933, fig.36q)).

Type 9b

Tarquinia (rather rounded profile (inv.RC 7791-2)).

The tall-necked oinochoe Type 2a is found at Cerveteri, Veii and Tarquinia; and the related Type 2b, though never common, has a somewhat wider distribution. Most popular of all is Type 3a: it was probably produced in more than one centre in S. Etruria. Veii has produced the only example of Type 4f, but otherwise all the provenances of the Type 4 series are either Cerveteri or Tarquinia.

Type 6a seems not to be found at Veii, and is uncommon at Cerveteri. It may have been produced at Tarquinia. There also seems to be an absence of the round-bodied oinochoe Type 7a at Veii, and it is quite rare at Tarquinia. Elsewhere it is very common, except south of the Tiber. Particularly frequent are examples with three or more incised single lines on the body. These are likely to be the product of one workshop, probably to be located at Cerveteri. Cerveteri may also be responsible for the related types 7b-f; but no examples of Type 7g are as yet reported from there.

OLPE

Type 1

Veii +; Tarquinia +; Narce (*MA* 4 (1894), 304, fig.153); Castro (several); Rome (*ER* iv, figs. 88.9, 117.9).

Type 2

No examples from Cerveteri; Tarquinia +; Tuscania (one example).

The Type 1 olpe is found mainly at Cerveteri and Tarquinia. Elsewhere the distribution is limited.

JUG

Type 1a

San Giovenale (*SG* i.8, fig.26, no.22); Veii +; Tarquinia (with closed fans on neck; inv.RC 3648, RC3443); Narce (*MA* 4 (1894), 303, fig. 151); Castro (inv.73467); Poggio Buco (Bartoloni, 90, fig.40, no.54); Castel di Decima (*NS* 1975, 357, no.6, fig.146; *CLP*, 286, no.18, pl.70); Anzio (Gierow i, 288, fig.86.7).

Type 1b

Trevignano (*NS* 1911, 249, nos.33-5, fig.3.5); Tolfa (*SE* 16 (1942), pl.18.4e); Allumiere (several); San Giovenale (common); Veii (common); Tarquinia +; Tuscania (several); Capena (*CVA Museo Pigorini*, pl.1010, no.10); Vulci (common); Castro (common); Poggio Buco (several); Orbetello (several, also in Grey buccero); Vetulonia (*NS* 1966, 32, fig.10); Rome (*ER* iv, figs.87.8 (with fans), 117.10-13); Castel di Decima (*NS* 1975, 361, no.9, figs.153 and 159); Cales (Johannowsky, *SE* 33 (1965), 695f.).

Type 1c

Tarquinia +; Capena (several); Poggio Buco (Bartoloni, 118, fig.54, no.41).

Type 1e

No examples from Cerveteri; Poggio Buco (Bartoloni, 118, fig.54, no.40).

Type 2

San Giovenale +; Narce (Dohan, pl.41.6); Vulci (*Materiali* ii, Tomb 122, no.146).

The earliest examples of Type 1a come from Cerveteri. It is probable that the popular Type 1b was produced at several centres.

KOTYLE

Type a

Vetulonia (Camporeale 1967, pls.9a, 25c-d, 26d).

Type *b*

Pratica di Mare (*RendPontAcc* 44 (1971-2), 63, fig.17.1).

Type *c*

San Giovenale +; Veii +; Tarquinia (one uncatalogued example); Narce (*MA* 4 (1894), 306, fig.154); Castro (inv.72920); Rome (*ER* iv, fig.116.7); Marino (Gierow i, 287, fig.86.2).

Type *d*

Allumiere (one example, with second horizontal groove above foot); Veii +; Tarquinia (one uncatalogued example); Rome (*ER* iv, fig.88.5).

The early Types *a* and *b* are found almost exclusively at Cerveteri. The later types may also have been distributed from there.

CHALICE

Type 1a

Tarquinia (*CVA Tarquinia* ii, pl.1168.3-4); Vulci (several (*Quaderni* iii, 58-9, nos.67-72; Dohan, pl.52.5)).

Type 1b

Trevignano (*ACE*, 71, no.198); Veii +; Pontecagnano (several (*SE* 33 (1965), 683, pl.139c)).

Type 2b

Castel di Decima (several, unpublished).

Type 2d

Trevignano (*NS* 1911, 249, nos.36-8, fig.3.1); Allumiere (several); Tolfa (*SE* 16 (1942), pl.17.4g); San Giovenale (common); San Giuliano (common); Veii (common); Tarquinia (several); Vulci (several); Castro (fairly common); Poggio Buco (Bartoloni, 126, fig.60, nos.82-4); Orbetello (heavy proportions: inv.227); Rome (with open and closed fans (*ER* iv, fig.88.6)); Castel di Decima (*CLP*, 285-6, nos.12-15, pl.70).

Type 3a

Trevignano (*NS* 1911, 249, nos.39-43, fig.3.4); San Giovenale (common); San Giuliano +; Veii (common); Tarquinia (common); Narce (*MA* 4 (1894), 307, fig.156); Vulci (common); Castro

(two examples); Poggio Buco (several); Orbetello (several); Rome (*ER* iv, figs.87.6, 116.14); Castel di Decima (*NS* 1975, 361, nos.5-8, fig.153); Pontecagnano (several).

Type 4a

No examples from Cerveteri; Tarquinia +; Rome (*ER* iv, fig.87.2,3).

Type 4b

No examples from Cerveteri; San Giovenale +; San Giuliano +; Veii +; Tarquinia +; Rome (*ER* iv, fig.116.12).

Although Types 1a and 1b are common enough, the provenances are rarely known, and it would be premature to draw conclusions about their distribution. Type 2a is confined to Cerveteri, and Type 2e to Tarquinia. Type 2d occurs in considerable numbers throughout S. Etruria. It is also found in Central Etruria, but is there outnumbered by chalice-types not found further south.

Type 3a has the widest distribution. The Type 4 series belongs to S. Etruria, but does not seem to occur at Cerveteri.

KANTHAROS

Type 3a

Veii +; Tarquinia +; Tuscania (one example); Vulci (*Materiali* ii, Tomb 123, no.162); Castro (several); Castel Gandolfo (Gierow i, 287, fig.86.1); Castel di Decima (*CLP*, 286, no.17, pl.70).

Type 3b

Veii +; Tarquinia (inv.RC7362, and others); Poggio Buco (Matteucig, pl.21.5); Rome (*ER* iv, fig.88.8).

Type 3d

Trevignano (*ACE*, 60, no.134); Veii +; Tarquinia (with animal frieze: Bonamici, no.38, pl.19); Vulci (several (*Quaderni* iii, 54, fig.57)).

Type 3e

Occurs on all the sites mentioned, including:

Vetulonia (*SE* 37 (1969), 168, fig.2a); Pienza (*SE* 33 (1965), 438, nos.140-52, fig.5d); Pontecagnano (*SE* 33 (1965), 683, pl.139, top right). Also: Massarosa (Lucca) (Cristofani, *Studi Modona*, 196, fig.9); Pompeii (H.Eschebach, *Die städtebauliche Entwicklung des antiken Pompeii* (1970), 32, pl.5.1-3).

Type 3g

Vignanello +; Vulci +; Poggio Buco (Bartoloni, 120, fig.57, no.59; 206, fig.103, no.25).

Type 3h

Tolfa (*SE* 16 (1942), pl.17.3f); San Giovenale +; Tuscania (one example); Vulci (rare (Gsell, Form 54)); Poggio Buco (Bartoloni, 122, fig. 58, nos.61-3); Orvieto (Camporeale 1970, 69, no.45, pl.15a); Orbetello (inv.226); Vetulonia (*SE* 37 (1969), 173, fig.4a); Pienza (*SE* 33 (1965), 438, no.153, fig.6a); Capua (*SE* 33 (1965), pl.142a); Fratte (Salerno) (*SE* 3 (1929), pl.12.2, second from right).

Type 3i

Tuscania (one example); Orvieto (Camporeale 1970, 71, no.46, pl.15b); Rome (*ER* iv, fig. 117.4).

Type 3j

No examples from Cerveteri; San Giovenale +; San Giuliano +; Veii +; Tarquinia (inv.RC2164, RC2957); Orvieto (Camporeale 1970, 72f., nos. 47-8, pl.15c-d).

Type 4

Rusellae (*SE* 31 (1963), 457, pl.48.1); Vetulonia +; Populonia (Minto, pl.23.6); Massarosa (Lucca) (Cristofani, *Studi Modona*, 197, fig.10).

Type 6

Tarquinia (one uncatalogued example); Poggio Buco +; Castro +.

Most of the kantharoi have a fairly modest distribution, except for the ubiquitous Type 3e and the later Type 3h. It is quite likely that many of the examples of these two types found in N. Etruria and Campania are local copies. Bonamici has shown that examples of Type 3d with animal friezes were

made at both Veii (Typology, no.1) and Cerveteri (no.2), but the type is more common at Vulci than elsewhere. For the distribution of Type 4 see below, p.149.

KYATHOS

Type 1d

Tolfa (*SE* 16 (1942), pl.18.4f); Allumiere (one example); Veii +; Tarquinia (warped shape; open fans on lip: inv.RC4036); Vulci (*Materiali* iii, Tomb 39, no.389); Populonia (Minto, pl.23.4).

Type 1e

Tolfa (several in Grey bucchero); Allumiere (several in Grey bucchero); San Giovenale (one example; another in Grey bucchero); Veii (several); Poggio Buco (Grey bucchero (Bartoloni, 124, fig.58, nos.68-9)); Rome (*ER* iv, fig. 117.5-8).

Type 1f

San Giovenale (Grey bucchero (*SG* i.5, pl.45, no.105)); Veii (*BSR* 38 (1970), 74, fig.6L).

Type 1h

Tolfa (*SE* 16 (1942), pl.17.3d); Vulci (common); Castro (with relief head at bottom of inside of handle: two examples).

Type 3

Vetulonia +; Chiusi (*SE* 40 (1972), pl.22); Populonia (several (Minto, pl.23.5)); Monteriggioni (with handle like that of kantharos Type 4 (instead of looped): Cristofani, *SE* 40 (1972), 84ff., pl.13).

Type 4a

Tarquinia (debased shape: inv.RC1654); Vulci (*Materiali* ii, Tomb 112, no.54); Poggio Buco (Bartoloni, 122, fig.58, no.65).

Type 4b

San Giovenale +; Tarquinia +; Tuscania (one example); Narce (Dohan, pl.41.7); Vulci (common); Poggio Buco (several (Matteucig, pl. 17.6)); Orvieto (*SE* 34 (1966), 86, no.1014, fig.39c); Orbetello (inv.228).

Types 1a-c occur almost exclusively at Cerveteri. The miniature Type 1e is more widespread than the list indicates. Usually carelessly made, it varies considerably in quality and shape. Type 1h is centered on Vulci. The distribution of Type 3 is closely comparable to that of the related kantharos Type 4. Type 4b is common over a wide area, but not, apparently, at Veii.

CUP

Type 1c

Tolfa (*SE* 16 (1942), pl.17.3e; 18.4g); San Giovenale (*SG* i.7, fig.6, Tomb 2); Veii (common); Tarquinia (common); Vulci (few); Castro (fairly common); Poggio Buco (fairly common); Orbetello (one example); Rome (*ER* iv, figs. 87.1,5; 88.4); Marino (Gierow i, 287, fig. 86.4); Castel di Decima (*NS* 1975, 356, no.4, fig.146.4); Pratica di Mare (*CLP*, 305, Tomb 65, nos.2-3, pl.78).

Type 2a

San Giovenale +; Veii +; Castel di Decima (*NS* 1975, 350, no.6, figs.141.6 and 143b); Rome (*ER* iv, fig.88.2); Castel Gandolfo (Gierow i, 287, fig.86.3).

Type 3b

Allumiere (one example); San Giovenale (common); San Giuliano (*NS* 1963, 11, no.3, pl.4.3); Veii (common); Tarquinia (fairly common); Narce (common); Vulci (common); Poggio Buco (fairly common; also sub-type: Bartoloni, 120, fig.56, no.50); Orvieto (*SE* 34 (1966), 96, fig.44m); Orbetello (inv.218); Vetulonia (Camporeale 1967, pl.25e); Rome (*ER* iv, fig.88.3); Colonna (Gierow i, 288, fig.86.5); Ardea (*BSR* 1949, 2, nos.15-19, pl.2a-b).

Type 3c

Allumiere (one example); Veii (Palm, pl.3.7); Tarquinia (common).

Most of the cups have a fairly limited range, except for Type 1c and the very common Type 3b.

GOBLET

Type b

Veii +; Tarquinia (common); Rome (*ER* iv, fig. 88.7).

Mention should also be made of the stemmed *pyxides*. Most have been found at Cerveteri (Pareti, pl.55), but one, perhaps locally made, comes from Volterra (Minto, *SE* 4 (1930), 22ff., figs.8-9).

The lists could be extended a little, if examples in impasto of bucchero types were to be included. Thus one could include the kyathos Type 1d among the types represented at San Giovenale (*SG* i.5, pl.43, no.25), and kyathos Type 4a at Veii. The case is somewhat different with the goblet Type b, which is basically an impasto shape that occurs less frequently in bucchero.

One clear outcome of the distribution survey is that the importance of Cerveteri is confirmed as the leading production centre not only at the beginning, but throughout the whole period of S. Etruscan bucchero. Certainly, too, Cerveteri may fairly lay claim to the invention of the bucchero technique. This is strongly suggested by the evidence of the early shapes such as the kotyle Types a-b, chalice 2a and kyathos 1a-c, which are found almost exclusively at Cerveteri. These types are all to be dated no later than the third quarter of the seventh century. The footed *pyxides* (Pareti, pl.55) should also be included here. At other sites bucchero of so early a date is uncommon. But at Tarquinia there are some early examples of amphorae of Type 1a, which might be either local or imported from Cerveteri. From the period of the end of the third quarter and the beginning of the last quarter of the seventh century there are several types represented both at Tarquinia and Veii. This is also the probable date of most of the bucchero found at Vetulonia, which was almost certainly imported from Cerveteri. Export to Rome is now beginning.

By the end of the seventh century the picture has changed dramatically. *Bucchero* is now found in great quantities throughout S. Etruria. Having initially spread from Cerveteri, it is now clearly the product of several centres. From this time on most *bucchero* from all parts of S. Etruria is remarkably uniform in appearance, and the uniform typological development is such as to indicate close contacts between the producing centres. The clearest evidence for production at Tarquinia is provided by the local distribution of the chalice with cylinder frieze (Type 2e), and it is probable that the majority of the *bucchero* found at Tarquinia was made there. Veii is also very likely to have been supplied by local workshops, although there is no indisputable evidence to prove that these existed. Parts of the cemeteries and town-site at San Giovenale have recently been investigated, and here the pottery is on the whole extremely close to that of Cerveteri. Whether it was made locally under strong influence from Cerveteri or was imported from there, it is difficult to decide; in any case, there is likely to have been local production of Grey *bucchero*. The *bucchero* from San Giuliano is also closely similar to that of Cerveteri.

In the Faliscan area *bucchero* does not figure so prominently, and at Capena it is almost scarce. In both areas the *impasto* tradition is very strong and continues into the sixth century. But in addition to the presence of imports, there is probably some local production of *bucchero*, and some *bucchero* shapes are copied in *impasto*.

Further afield, in the last quarter of the seventh century and the first half of the sixth, S. Etruscan *bucchero* is imported and copied on a varying scale in Central and N. Etruria, and in Latium, Campania and the Ager Picentinus. At Vulci, not far north of Tarquinia, about two thirds of the *bucchero* found is of S. Etruscan type, most of it probably made locally. The other third, apart from some relief ware imported from

N. Etruria, mostly consists of *bucchero* of a kind which has a local distribution in Central Etruria (e.g. chalices with a tall cylindrical stem; *kantharoi* with knobs on the handles). At sites further north in Central Etruria, e.g. at Orvieto, this latter *bucchero* is seen to merge with the *bucchero* '*pesante*' of N. Etruria. The *bucchero* from Vulci is typical of Central Etruria in showing influences both from the north and the south. Vulci may also have supplied Castro and Poggio Buco with much of the *bucchero* listed here, there being easy communications along the Fiora valley and its tributaries.

The *kantharos* Type 4 and *kyathos* Type 3 originate in S. Etruria, probably Cerveteri. Both were exported to N. Etruria, and there seem to have inspired local copies not only in *bucchero* but also in *impasto* (but cf. Bonamici, *SE* 40 (1972), 110ff.). For these copies the most important sites are Populonia (Camporeale 1967, 116, n.2) and Rusellae. The *kyathos* from Monteriggioni, now in Volterra, has also recently been claimed as a product of N. Etruria. Certainly the geographical range of these two types is remarkable.

Otherwise *bucchero* of S. Etruscan type is not very plentiful in N. Etruria. The local *bucchero* '*pesante*' is quite distinct from it, though it includes a few debased versions of S. Etruscan shapes. Of these the commonest are the amphorae with tall narrow neck (*SE* 33 (1965), 447, fig. 11c), and the small tall-necked *olpai* (*SE* 35 (1967), pl.84c).

Judging by finds at Capua and Cales (Johannowsky, *SE* 33 (1965), 685ff.), the earliest *bucchero* imports from S. Etruria appear in Campania by c.630, and they continue until the end of the century. The local Campanian *bucchero* belongs mainly to the first half of the sixth century. It is on the whole easily distinguished from S. Etruscan by its clumsiness, and it includes shapes such as the two-handled chalice which do not occur further north (see Patroni, *Studi e mat.*

i (1899-1901), 290ff.).

Although it is an archaeological truism that pottery is not necessarily made where it is found, provenance is still the most important factor in any attempt to locate workshops. There is, however, a limit to how far one can proceed in this way. Within S. Etruria it is in most cases impossible to prove that a particular pot was made at a particular centre. Outside S. Etruria it is often difficult to tell whether one is dealing with an import or a copy. Of course, early bucchero presents fewer problems, for it is of a technical quality which is difficult to reproduce successfully (at Rome, Gjerstad's 'fine bucchero': *ER* iv, 425, figs.87-8). But with the later standardized bucchero (at Rome, Gjerstad's 'bucchero A, B and C': *ER* iv, figs.115-17) it is usually impossible to answer the two basic questions which arise: is the piece in question an import or a local copy? If an import, from which centre in S. Etruria is it imported?

Visual examination of the fabric for mica- and grit-content can help to a certain extent, for these visible elements do vary a little from site to site. But this method can achieve little accuracy, and it may be upset by the presence of soil-deposits. More likely to yield results would be scientific tests such as the spectrographic analysis of trace elements. This technique has been tried on archaic Greek pottery (Boardman & Schweizer, *BSA* 68 (1973), 267ff.) and on Hellenistic wares from S. Italy (Prag et al., *Archaeometry* 16 (1974), 153ff.). These experiments have shown that real progress will be made when the chemical composition of pottery analysed can be related to particular clay-beds, and that the problems become acute when the geology of different areas under study is similar. The latter is likely to be the case, too, in Etruria, where sites are situated close together. But the technique is a promising one, and future analysis of Etruscan fabrics and clays, though a considerable

undertaking, may yield valuable information about pottery-producing centres and about trade and communications.

(ii) *THE MEDITERRANEAN, EXCLUDING CENTRAL ITALY*
(FIG.429)

Several collections of references and material have been made in the past, of which the most important are:

Atkinson, *BSR* 1938, 116ff.; Renard, *Latomus* 6 (1947), 309ff. (for S. France); Courbin, *BCH* 77 (1953), 342; Villard, 1625ff.; Shefton, *Perachora* ii, 385f. (for Greece and the Aegean); F. Benoit, *Recherches sur l'hellénisation du midi de la Gaule* (1965), 51ff. (for S. France); Tusa Cutroni, *Kokalos* 12 (1966), 240ff. (for Sicily); Gras, *Mél. Heurgon*, 341ff. (for Greece and the Aegean); MacIntosh Turfa, *AJA* 81 (1977), 368ff. (for the Punic sites).

Here I rely mainly on the publications. I have myself seen only the material from Saint-Blaise, Antibes, and Izmir. The lists are more comprehensive here (as regards published material), but not entirely so.

I deal first with those sites which have produced bucchero that includes types other than the kantharos Type 3e. The order is roughly from west to east across the Mediterranean.

(A) Cadiz

MacIntosh Turfa, *loc.cit.*:

1 jug Type 1a. (Fig.15.) Plain.

1 chalice Type 3a. (Fig.16.)

(B) Ampurias

M.Almagro, *Las Necropolis de Ampurias* ii (1955), 383ff.:

2 oinochoai Type 7a. (Fig.351, pl.16.2; fig. 360.1.)

2 kantharoi Type 3e. (Fig.348.11, pl.16.9 - context of second half of sixth century; fig.358.6, pl.16.10.)

- 1 kantharos Type 3h. (Fig.358.7, pl.16.8.)
- (C) Saint-Blaise
 Rolland, *Provence Historique* 14 (1964), 7ff.:
 Oinochoai Type 7a. (Fig.9.)
 Kantharos Type 3e. (Fig.8.) Grey bucchero.
 Others in black bucchero.
 These are from a level dated to the first half of the sixth century. Fragments with fan-pattern are also reported. (See also *Latomus* 34 (1975), 1078.)
- (D) Marseille
 F.Villard, *La céramique grecque de Marseille* (1960), 17f.:
 Oinochoai. 3 fragments. Type uncertain.
 Ribbed fragment. Perhaps from a chalice. (Pl. 3.10.)
 Kantharoi Type 3e. Many fragments (G.Vasseur, *L'origine de Marseille* (1914), pl.13.13-16).
- (E) Antibes
 Albore-Livadie, *Omaggio a Fernand Benoit* i (= *RivStLig* 1967), 300ff.:
 Oinochoai Type 7a. 15 fragmentary examples.
 Body rather ovoid. (Figs.9,11.)
 Chalice Type 2d. Stem of foot only. Small dimensions. (Fig.14.)
 Kantharoi Type 3e. (Figs.10,12,13a-b.)
 Material recovered from a wreck. Also some Etrusco-Corinthian. The context is the second quarter of the sixth century.
- (F) Tharros
 1 amphora Type 1b (ii). (*Studi Sardi* 14-15 (1955-7), 302, pl.1.2.)
 Gras, *MEFR* 86 (1974), 81ff.:
 4 amphorae Type 1b (iii). (Nos.35-8.) No.35 with elevated handles.
 1 oinochoe Type 6a. (No.26).
 5 oinochoai Type 7f. (Nos.25,27,29,30,31.)
 1 oinochoe Type 7g. (No.28.)
 2 oinochoai Type 8a. (Nos.32-3.) With moulding above foot.
 1 oinochoe. (No.24.) No close parallels.
 1 oinochoe. (No.34.) No close parallels.
- 1 jug Type 1b. (No.39.)
 22 kantharoi Type 3e. (Nos.1-21,23.) No.23 of Grey bucchero.
 1 kantharos Type 3h. (No.22.) With handle-struts.
 1 cup Type 3b. (No.40.)
- (G) Bithia
 Gras, *MEFR* 88 (1976), 82ff.:
 1 oinochoe Type 2b. (No.B1.)
 1 cup Type 1c. (No.B2.)
 Gras, *Studi Sardi* 23 (1973-4), 131ff.:
 1 oinochoe Type 3b. (Fig.1, pl.1.)
 Bucchero also reached a few other sites, both Punic and native, in the south of Sardinia. Nothing is properly published. For distribution see Gras, *MEFR* 86 (1974), 130.
- (H) Carthage
 Colozier, *MEFR* 65 (1953), 65:
 1 amphora Type 1b (i). (Pl.1.1.1.)
 1 oinochoe Type 7c. (Pl.1.2.)
 Boucher, *Cahiers de Byrsa* 3 (1953), 34ff.:
 3 amphorae Type 1b (ii). (Nos.141-3, pl.20.)
 16 amphorae Type 1b (iii). (Nos.144-59, pls. 20-1.)
 4 oinochoai Type 2b. (Nos.160-3, pl.21.)
 1 oinochoe Type 3a. Small variant. (No.167, pl.22.)
 2 oinochoai Type 7a. (Nos.164-5, pl.22.)
 7 kantharoi Type 3e. (Nos.169-75, pls.22-3.)
 1 kantharos Type 3g. (No.168, pl.22.)
 2 cups Type 1c. (Nos.178-9, pl.24.)
 1 cup Type 3b. (No.176, pl.24.)
 1 cup Type 3b (sub-type). (No.177, pl.24.)
 P.Gauckler, *Catalogue du Musée Alaoui*, Supplement i (1910), 291f. lists 15 examples of bucchero, of which only the following are additional types:
 1 jug. Probably Type 1b. (No.494.)
 2 kotylai. (No.495, pl.101.6 (Type c); no.496.)
 P.Gauckler, *Nécropoles Puniques* i (1915), pl. 186.1, here illustrates some types already mentioned; but the amphora Type 1b (iii) shown on pl.169 is, however, interesting for its context:

first quarter of the sixth century (see above, p.71).

(J) Motya

J.Whitaker, *Motya* (1921):

1 kantharos Type 3e. (Fig.99, bottom.)

1 cup Type 1c. (Fig.99, top.)

(K) Gela

1 kantharos Type 3d. (*NS* 1960, 149, no.3.) This should be Type 3d from the dimensions given.

1 kantharos Type 3d. (*NS* 1960, 149, fig.14.) Grey fabric. Without struts. Probably local copy.

Fragments of kantharoi of Type 3e. (*NS* 1960, 149, n.1.)

(L) Megara Hyblaea

F.Villard & G.Vallet, *Megara Hyblaea* ii (1964)

131f. The material includes:

Oinochoe. Type uncertain (pl.117.2). Also fragments.

Jug Type 1a (?). Handle-fragment with fans (pl. 118.4). Rim-fragment with fans (pl.118.6).

Kotylai. Two fragments.

Kantharoi. Fragments (pl.118.2,3,5). Those with closed horizontal fans probably Type 3b, others Type 3e. One small group of fragments is of a grey fabric (pl.78.1-3).

Cup Type 1c. (Pl.117.1.) Also fragments.

18 kantharoi Type 3e. (Orsi, *NS* 1925, 181, n.2.)

One tomb-group containing a kantharos illustrated in *MEFR* 67 (1955), pl.8b; context of second quarter of sixth century. Another group: Villard, pl.332.

(M) Syracuse

1 oinochoe fragment. (*NS* 1951, 326.)

45 kantharoi Type 3e. (Orsi, *NS* 1925, 181 n.2.)

One tomb-group with 3 kantharoi illustrated in Villard, pl.331, fig.1.

1 kyathos Type 1e. (Villard, pl.331, fig.2.)

(N) Reggio

G.Vallet, *Rhegion et Zancle* (1958), 184, n.2:

2 oinochoai Type 2b. (Pl.13.6.)

1 kotyle. (Pl.13.6.) Perhaps Campanian (cf. CVA

Capua iv, pl.1972.7).

(P) Corfu

1 oinochoe. (*Adelt* 23 (1968), pl.254b.) No close parallels. Context of second quarter of sixth century.

1 kantharos Type 3e. (*Op.cit.* pl.255b.) Foot almost like Type 3b. Context of late seventh century.

(Q) Perachora

Shefton, *Perachora* ii, 385:

The neck-fragment no.4130 may be from an oinochoe Type 2b or amphora Type 1b.

The foot no.4129 is probably from an oinochoe Type 7a. Fragments of 'upwards of 20 kantharoi' are reported. Those with closed horizontal fans are likely to be Type 3b, the rest Type 3e. Two have Corinthian inscriptions (one dedicated by a Nearchos). No.4120 is remarkable for its large size, tall foot and grooved lip. No.4127 is perhaps from a cup Type 1c.

The context of the bucchero is the last quarter of the seventh century, but no.4129 is likely to belong to the first half of the sixth.

For other small fragments: *Perachora* i, 100, pl. 32.7-12.

(R) Corinth

MacIntosh, *Hesperia* 43 (1974), 35ff.:

28 kantharoi Type 3e. (Nos.1-19,22-30.) These include a few previously published by Boulter and Weinberg (refs. given).

2 fragments of uncertain shape. (Nos.20-1.) It is not known whether these belong together.

Impasto parallels suggested for the rim-fragment (no.21) all have too tall a lip.

(S) Samos

Isler, *AM* 82 (1967), 77ff. None of the material here is said to be, from the context, later than c.560.

1 jug. (No.23.) Probably not Etruscan bucchero (?).

1 kantharos Type 3b (probably). (No.7.)

Kantharos Type 3d. (No.1.) Also fragments,

including one incised handle fragment. (Nos. 2-3,5.)

Kantharos Type 3e. Fragments. (Nos.4,6,8-16.)

The incised handle fragment no.18 is most unusual if it is from a kantharos.

1 kantharos Type 3i. Fragment. (No.17.)

1 kyathos Type 1e. (No.22.)

1 kyathos Type 4c (?). (No.21.)

1 cup Type 3b (?). (No.19.) This has exceptionally, incised lines and fans on the lip.

1 further fragmentary kantharos Type 3e. (AM 54 (1929), 26, fig.20.2.)

The following sites have produced bucchero consisting either wholly, or almost wholly, of kantharoi of Type 3e, or of fragments of unspecified type. In site-publications (especially for S. France) bucchero fragments are often mentioned but neither illustrated nor described, and it is likely that in most cases (except where there is fan decoration) these too are kantharoi of Type 3e - so wide is their export. The list of sites in S. France could be greatly extended: bucchero kantharoi seem to have found their way, albeit in small numbers, to most of the native *oppida* on or near the coast.

Once again sites are taken in order eastwards across the Mediterranean.

(1) Ullastret (*Archivo español de arqueología* 34 (1961), 27, fig.2.2).

(2) Cayla-de-Mailhac (*Gallia* 2 (1944), 13); (3) Enserune (*Gallia* 24 (1966), 470); (4) Montfo (Jully, *RivStLig* 28 (1962), 243ff.); (5) La Monédière (Jully & Majurel, *RivStLig* 38 (1972), 269ff.); (6) Saint-Julien (Giry, *RivStLig* 31 (1965), 117ff., fig.10.2); (7) Castelnau (*Gallia* 22 (1964), 490); (8) La Liquière (Fr. & M.Py, *MEFR* 86 (1974), 145, fig.2.2 ('c.630-610'); 147, fig.3.7 ('c. 610-580'); 148, fig.4.7 ('c.580-550')); (9) Saint-Rémy (Glanum) (H.Rolland, *Fouilles de Glanum* (1946), 23); (10) Roquemaure (F.Benoit, *Recherches sur l'hellénisation du midi de la*

Gaule, 176); (11) La Couronne (*Gallia* 17 (1959), 181); (12) Tamaris (*Gallia* 18 (1960), 290f.).

(13) Aleria (Jehasse, *Gallia* 21 (1963), 79).

(14) Selinus: 62 mentioned by Tusa Cutroni (*Kokalos* 12 (1966), 240ff.), who illustrates 9 examples from 3 tomb-groups (*op.cit.* pls. 72.2; 73.1,2); another tomb-group of second quarter of sixth century containing 4 kantharoi illustrated by Atkinson (*BSR* 1938, pls. 13a-b,14a-b). R.M.Cook would date the latter group somewhat earlier (*JHS* 66 (1946), 73, n.88). 1 further kantharos: *NS* 1968, 300, fig. 7.8. Context of second quarter of sixth century.

(15) Palermo (*NS* 1969, 314); (16) Himera (A. Adriani, *Himera i* (1970), 274,279); (17) Camarina (*NS* 1912, 372); (18) Naxos (Sicily) (*Bollettino d'arte* 57 (1972), 219).

(19) Lipari (Bernabè Brea, *Kokalos* 14-15 (1968-9), 227); (20) Ischia (sherds from a dump; information from D.Ridgway); (21) Cumae (Gabrici, *MA* 22 (1913), 269, fig.108, 293); (22) Sala Consilina (*NS* 1897, 167); (23) Taranto (*Ann.* 33-4 (1955-6), 18, fig.11. Context of first quarter of sixth century).

(24) Vis (Issa) (*Bulletin d'archéologie et d'histoire dalmates* (Vjesnik ...) 68 (1966), 107f., 117, no.12, pl.18.3).

(25) Tocra (*Tocra ii*, no.2246, pl.31. Context of c.590-565); (26) Ithaca (*BSA* 43 (1948), 103, no.601, pl.45); (27) Athens (*Hesperia* 30 (1961), 358, G57, pl.86. Context of last quarter of seventh century); (28) Delos (*Délos* xvii, pl.50.1. Foot wrongly restored); (29) Naxos (*AM* 54 (1929), 155, fig.8, mid row. With fans. Shape and type uncertain); (30) Chios (J.Boardman, *Greek Emporio* (London, 1967), 137, no.480, pl.43; 119, no.216, pl.32 (fragment of local copy?). Context of c.630-600); (31) Rhodes (*Clara Rhodos* iii, 24f., nos.6-7, fig.6, pl.2); (32) Izmir (Smyrna)

(two examples in Izmir museum); (33) Histria (M.Lambrino, *Les vases archaïques d'Histria* (Bucharest, 1938), 360; (34) Ras-el-Bassit (Syria) (*RA* 76 (1974), 177, fig.4).

A few of the Type 3e kantharoi, including the two from Rhodes and one from Tharros (Gras's no. 23), are of a grey fabric, and Villard has proposed (in *Megara Hyblaea* ii, 90) that such kantharoi are not Etruscan but are of South Ionian or Rhodian origin. Now it is commonly held that the grey ware found in abundance on Rhodes is locally made ('bucchero gris ionien'); though the latest discussion argues in favour of south Ionian centres such as Ephesus and Miletus (Hayes, *Tocra* i, 65f.). Of this ware there was certainly some export to the west, particularly of the long alabastra (list in Atkinson, *BSR* 1938, 125f.). But there are no convincing reasons why the kantharoi in question should be classified as Rhodian: Etruscan Grey bucchero is not uncommon, and no doubt a little of it found its way abroad. Of course, some have argued that the kantharos form itself is a Rhodian invention, but this argument is not really relevant here. What is important is that the two bucchero kantharoi from Rhodes are identical in profile to the many thousands from Etruria and of undoubted Etruscan manufacture. The only example of a kantharos which appears to me to be probably not Etruscan is one from Gela (*NS* 1960, 149, fig.14), though the grey fragments from Megara Hyblaea and one from Chios are also possibilities. There is no reason, however, why these should be attributed to Rhodes, or indeed to any one centre. This is a problem which scientific analyses of the fabrics could well cast light on. (The other contemporary grey ware common on Mediterranean sites in the archaic period is Aeolic bucchero ('bucchero gris eolien'). This seems to have been carried to the west by colonists from East Greece, and was widely imitated in Spain and S. France. It has no connections with Etruscan bucchero from which it differs to-

tally both in the choice of shapes and in the decoration, the latter mainly confined to combed wave-patterns.)

It is not only the grey kantharoi found outside Italy that have been considered to be non-Etruscan: the sheer quantity of the bucchero at Carthage has more than once given rise to the theory of local production; and Greek Sicily was once thought to be the centre of manufacture of bucchero kantharoi - black as well as grey, so great are their numbers there. These beliefs, however, were formulated at a time when comparatively little bucchero from Etruscan sites had been published.

In the case of Carthage, it is possible that bucchero was available in such bulk because of Etruscans settled there. This might explain the importing of such a wide range of shapes. But there is scant evidence other than pottery to argue for the existence of such a community in the late seventh and sixth centuries. Later, there are a couple of carved sarcophagi and an Etruscan inscription on an ivory plaque (for these, and for Punic goods found in Etruria, see MacIntosh Turfa, *AJA* 81 (1977), 369-72). The same argument for a small Etruscan trading settlement might also be applied to Tharros, where bucchero has also been found in quantity and variety. Otherwise the popularity of bucchero at both Tharros and Carthage can be explained as due simply to normal commerce. That there were fairly close commercial ties is suggested by the Carthaginian-Etruscan treaty mentioned by Aristotle (*Politics* 3.5; 1280a35), by the Punic inscriptions on the gold plaques of Pyrgi (Heurgon, *JRS* 56 (1966), 1ff.), and by the possible existence of a Punic trading-station at Punicum (Santa Marinella) on the coast north of Cerveteri. Moreover, the bucchero in question is superior in quality to Punic pottery, and was no doubt eagerly acquired to supplement the local wares. The western Greeks, on the other hand, preferred Greek

pottery: they were attracted by the kantharoi, but by little else in the way of bucchero.

The Punic sites apart, Etruscan bucchero is still rather more plentiful in the W. Mediterranean than in the Aegean area. The same is true of Etrusco-Corinthian, which finds a limited market in the W. Mediterranean, but no market at all east of Italy. There is also a difference in the shapes of bucchero exported to east and west, most noticeable in the scarcity of oinochoai in the east. But the kantharoi travel everywhere. In Aegean Greece they are considered as suitable for dedications at sanctuaries - at Perachora and the Samian Heraeum, and one of the Perachora fragments is given a dedicatory inscription in Greek. The quantity of the bucchero from Samos stands out clearly. It is possible that some of the isolated kantharoi from nearby regions may have been redistributed from this important city with its much-visited sanctuary.

Bucchero forms the largest body of Etruscan material found on Mediterranean sites outside Etruria, and so provides the clearest indication of Etruscan overseas trade. But by itself it is the meagre residue of what must have been large-scale commercial activity. The archaeological evidence for the other goods involved is very slight. Perishable goods, grain, oil etc., may have been a part of this trade; but the origin of the wine-amphorae of the type widely distributed in S. France (and found in the Antibes wreck), and often considered to be Etruscan, is now rightly being questioned. Etruria's real wealth, however, lay in minerals mined on Elba, around Monte Amiata, and in the Tolfa hills. The Etruscans were skilled metalworkers, and Etruscan bronzes, though not always easy to identify, have been found in Greece (Kunze, *Studies presented to D.M. Robinson*, i (St Louis, Missouri, 1951), 736 ff.). Moreover, they could afford to buy luxury articles from the Greeks, Phoenicians and Carthaginians, by selling not only finished metal prod-

ucts but also raw metal ores which were extracted on a massive scale (Diodorus 5.13).

If it were possible to relate the bucchero found on Mediterranean sites to particular production centres in Etruria, one might be able to see more clearly the patterns of Etruscan overseas trade. Gras has argued in favour of Vulci as the centre of manufacture of the bucchero from Tharros, and Albore-Livadie has drawn a similar conclusion about the material from the Antibes wreck. The lynch-pin of both their arguments is the presence of Etrusco-Corinthian cups of the Rosoni Cycle, products of a group of workshops which Colonna has located at Vulci (SE 29 (1961), 47ff.). Unfortunately the bucchero itself from these and other overseas sites is for the most part undiagnostic as to its place of origin in Etruria, but some tentative conclusions can be drawn from the data given in the first part of this chapter. Thus the following items are likely to have come from workshops at Cerveteri: the fragment of a ribbed chalice from Marseille; the amphorae Type 1b from Tharros and Carthage; the kotylai from Carthage and Megara Hyblaea. Vulci workshops may be responsible for: the giant kantharoi Type 3d from Gela and Samos; possibly the oinochoai Type 7a from the Antibes wreck (cf. *Quaderni* iii, nos.73-4); and possibly two problematical oinochoai from Tharros (Gras's no.34) and Megara Hyblaea - though both are difficult to parallel. The published bucchero from Reggio looks to be Campanian.

Albore-Livadie's arguments in favour of Vulci as the provenance of the pottery from the Antibes wreck may well be correct, particularly as the material represents a single cargo. But the material from Tharros is altogether of a different nature, spanning as it does over half a century. Gras has brought together the evidence supporting commercial contacts between Vulci and Sardinia, and some of the bucchero at least is likely to have accompanied the cups of the Rosoni Cycle

from Vulci. But we have seen that there is some bucchero, too, that is not from Vulci. At Carthage another cup of the Rosoni Cycle has been found, and there is also some Etrusco-Corinthian of Tarquinian origin (Szilágyi, *SE* 40 (1972), 35f., nos. 24-6), but here a good portion of the bucchero appears to be from Cerveteri workshops. Close contacts between Cerveteri and Carthage may also get some support from the fact that in Herodotus' account (1.166f.) of the naval action of the combined Etruscan and Carthaginian fleets versus the Phocaeans of Alalia in c.535, only the men of Agylla (Cerveteri) are specifically mentioned on the Etruscan side. As for bucchero from Tarquinia, this is difficult to identify owing to its lack of individual characteristics. One would not expect it to be unrepresented on Greek sites. Trading interests between Tarquinians and Greeks were clearly strong: at Graviscae, the commercial port of Tarquinia, recently discovered Greek inscriptions attest the presence of a Greek settlement in the sixth century (Torelli, *La parola del passato* 26 (1971), 44ff.).

As regards the chronology of the bucchero exports, it is clear that they fall mainly within the period c.625-550. The earliest of all is the ribbed fragment from Marseille, which should date to no later than the third quarter of the seventh century. This date is well before the accepted foundation-date for Phocaean Massalia (c.600); but this is an isolated piece and of little sig-

nificance. (The bucchero fragments with fans found at Aléria should also antedate the foundation of the Phocaean colony there in c.565.) The exports are fairly prolific in the last quarter of the seventh century, with considerable amounts of bucchero reaching Carthage and Greek Sicily; further contexts of this period are provided by Perachora, Corinth, Athens and Chios. There appears to be little slackening throughout the first half of the sixth century. In the west there are contexts of the second quarter of the century at Antibes, Selinus and Megara Hyblaea, and one of the third quarter at Ampurias. For the Aegean area Shefton has remarked that there seems to be rather less Etruscan bucchero of the sixth century than of the preceding period (*Perachora* ii, 386); but contexts of the first half of the sixth century are recorded from Samos and Izmir and, further west, from Tocrá and Corfu.

In his study of Etruscan kantharoi, Villard placed the end of the bucchero exports too early at c.580. The reason for their sudden decline, in his view, was the arrival of the Phocaeans in the west and their threat to Etruscan shipping (Villard, 1625ff.). But the decline is later, and the reason simpler. The ever-popular kantharos Type 3e ceases to be made in Etruria soon after 550; and the inferior quality of Etruscan bucchero of the second half of the sixth century was such as to attract only the home market.

6: CONCLUSIONS

The earliest bucchero of Cerveteri by far surpasses in quality all pottery previously produced in Central Italy, and indeed in the whole W. Mediterranean area. The production of the thin-walled bucchero of GROUPS 1-3 required careful preparation of the clay, skilled control of firing, and great precision at the wheel. In excellence of technique, as well as in other aspects, favourable comparisons may be made with Protocorinthian pottery. Is it possible that these technical improvements may be due to the presence of immigrant Corinthians at work in Cerveteri workshops? The influence from Corinth can, however, be overstated. In the typological analyses an attempt has been made to trace, where possible, the earlier history of specific types in impasto. By this means one can see bucchero emerging from an earlier native tradition - early bucchero evolving as a gradual refinement of impasto shapes and technique. Moreover the decorative styles and techniques belong for the most part to this same native tradition, with some taken from native metalware. Of the Protocorinthian shapes copied by the earliest bucchero only the kotyle attains real popularity, whereas among purely native shapes there are the amphora Type 1a, jug Type 1a and kyathos Types 1a-c. There is also an Oriental element, which we see most clearly in the oinochoe Type 2a and in the style of the earliest incised animal friezes. It is later - after the middle of the seventh century - that Protocorinthian influence becomes really dominant with the appearance of the olpe,

oinochoe Type 3a, cup Type 1c and the later incised friezes. But in this period the first flowering of bucchero is already over and the technique is beginning its slow decline.

That Greek potters and painters did on occasion set up workshops in Etruria and neighbouring regions is proved by certain classes of painted pottery whose essentially Greek style is more easily discerned: e.g. the Caeretan hydriae and early Faliscan Red-figure. For the presence of Corinthian craftsmen in Etruria there is the evidence of the Etrusco-Corinthian workshops, one or two of which may have been started by immigrants; and of the story of Demaratus as told by Pliny (*NH* 35.16 and 152) and other late sources. Some details of the story are probably fabulous, but the figure of Demaratus himself seems plausible enough: no doubt there were many of his kind in the seventh century engaged in opening up Corinthian markets in S. Etruria. Coming from Corinth, it would suit the archaeological evidence rather better if he had settled at Caere (Cerveteri) rather than Tarquinia, but perhaps this is asking for too neat a correlation. According to Pliny, the craftsmen who travelled with him introduced into Etruria the art of modelling (*plastice*), i.e. in terracotta, not, as Blakeway would have it (*JRS* 25 (1935), 147ff.), the craft of pottery. Where bucchero pottery is concerned, only the presence of Greek inscriptions before firing could satisfactorily prove that Greek potters were involved with bucchero

production. But there is no real need to bring in Greek potters at all. The earliest bucchero shows a mixture of Greek, Oriental and native elements; and the latter are by no means outweighed by the former.

For what was bucchero pottery used? From the fact that bucchero has been found mainly in tombs it does not automatically follow that it is primarily a funerary ware. It is an accident of archaeological exploration that Etruscan necropolises have received far more attention than city-sites. But recently the balance has begun to be redressed with excavations at San Giovenale, Veii and other urban centres. Here respectable quantities of bucchero have been found in purely domestic contexts, though the quality is often poor and the range of shapes limited. Most bucchero shapes are designed for the serving and drinking of wine and water (with the exception of the amphora of Type 1c, which has the capacity of a small storage vessel), and were made to serve the living as well as the dead. There are no specifically funerary characteristics. Similarly, it is not to be supposed that wine-amphorae of coarse ware found in several of the tomb-groups catalogued here were destined solely for the tomb. H.R.W.Smith's contention that the kantharos was so frequently deposited in tombs because of its Dionysiac associations ('The origin of Chalcidian ware', *University of California Publications in Classical Archaeology* i.3 (1932), 108) seems possible, but does not preclude the likelihood that the kantharos was primarily a drinking vessel for everyday use. A pair of chalices from Orvieto, whose stemmed feet were carefully repaired in antiquity (Bizzarri, *SE* 30 (1962), 125 ff., fig.41), show clearly that they were in everyday use before being deposited in a tomb. It is interesting, too, to note the contexts in which bucchero has been found on Greek sites. In Sicily they are primarily funerary, but further

east the contexts are votive (Ithaca, Chios, etc.) and domestic (Corinth, Athens).

Future excavation of archaic levels on city-sites will decide these issues. As regards bucchero in general, the following observations need to be made:

- (1) It is open to question whether bucchero which originally had a silvered surface, or with decoration painted after firing, would have stood up to normal use.
- (2) The miniature jugs Type 1c and kyathoi Type 1e were made probably only for funerary and votive uses.
- (3) The phiale mesomphalos was of religious significance both in Etruria and Greece. At a later period it can be seen held by countless figures reclining on lids of Etruscan sarcophagi. This specialized shape may have been made primarily for funerary use.
- (4) Much of the bucchero 'pesante' of N. Etruria may have been intended for funerary purposes, especially the hearths open on one side and with relief heads at the corners; also other shapes heavily loaded with relief decoration, if not intended primarily for the tomb, seem more ornamental than utilitarian in character.

Bucchero pottery first appears in the second quarter of the seventh century at Cerveteri, at a time when the Orientalizing period in S. Etruria is at its height. With reference to Pallottino's arrangement in three periods of the Iron Age in Etruria, which is generally accepted, the Orientalizing period is his Period 3. For the first time we may now speak uncontroversially of Etruscan culture, whereas the earlier periods are conventionally called Villanovan. Among the new features of Period 3 are the appearance of chamber tombs, with or without covering tumuli; the proliferation of Oriental and Orientalizing works of art, and (later) the first inscriptions in the Etruscan language. Excavation has shown that at Veii this

period begins c.720, at Tarquinia perhaps a little later. As regards Cerveteri, the latest study of the Iron Age material from there concludes that 'the Etruscans are a new element that came to Cerveteri probably around 725' (conflation of Pohl, 294 and 299). Pohl's date should hold good for the onset of Period 3 at Cerveteri, but whether or not this marks the arrival of a 'new element' is a highly disputed issue. Fortunately we are not here concerned with this question of origins. The changeover from Period 2 (Villanovan) to Period 3 (Etruscan Orientalizing) occurs well before the appearance of bucchero pottery. Between the beginning of Period 3 and the earliest bucchero come the first chamber tombs with their late impasto pottery. It is from this late impasto of Period 3 (of the late eighth and early seventh centuries) that bucchero is developed.

At first bucchero production is limited, and confined to Cerveteri. For the first twenty or so years probably only a single workshop is involved. There is not a great variety of shapes, but the standard of workmanship is never again as high. Decoration, in which rouletting is an important element, is careful, often elaborate. There follows - in the third quarter of the seventh century - a brief period of experiment. New shapes are tried and dropped, and there is a short-lived fashion for relief decoration. Production spreads to other parts of S. Etruria, to Tarquinia and Veii, and there is a little export to N. Etruria. In the last quarter of the seventh century and the early sixth the quality falls off as the quantity of bucchero increases. Some types are

found in abundance throughout S. Etruria and beyond; others have a much more limited geographical range. Decoration is hastier, often omitted altogether; but the incised animal friezes, though never common, continue. In the period of c.625-550 distribution is at its widest. Bucchero is freely exported to Central and N. Etruria and to Campania, inspiring local schools in these areas. It is also found in smaller quantities on Greek and Phoenician sites all around the Mediterranean, being rather more plentiful in the west than in the east. It is a decline in technique that sets the seal on this period of wide distribution. Bucchero of the second half of the sixth century is often of inferior quality, both in the shaping and the firing. Few new types are now introduced, and the range of shapes becomes increasingly restricted as once-popular types (e.g. jug 1b, chalice 2d, kantharos 3e) go out of production. Cerveteri is still the most important centre. Some of the later types of oinochoe have a pleasing robustness, but there is a marked tendency for sharply carinated shapes to lose their carination.

The presence of bucchero in fifth-century contexts has already been noted by I.S.Ryberg (*An Archaeological Record of Rome* (Philadelphia, 1940), 77). The shapes are now mainly small plain bowls and plates. This domestic bucchero lasts through the fifth century and into the fourth. In this period bucchero is relegated to a position of minor importance. Other fabrics have taken its place, notably Black-glazed ware.

INSCRIPTIONS

- 1 GROUP 13:2 (FIG.426.1): mi aranth ramuthasi
vestiricinala muluvanice
- 2 GROUP 7:3 (FIG.426.2): mi hirumesi mulu
- 3 GROUP 31:3 (FIG.426.3): tetaia
- 4 GROUP 39:10 (FIG.426.4): ve
- 5 GROUP 39:3 (FIG.426.5): venel

These are the legible inscriptions. I do not include illegible ones, nor incised crosses etc. Nos.1, 2 and 3 are published: see Catalogue for references; and for no.5 see *SE* 30 (1962), 297, no.18.

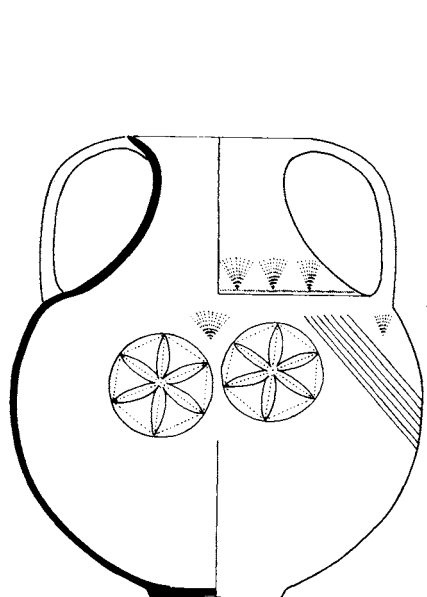
Only nos.1 and 2 are of any length. No.1 is a dedication. *Aranth* is the subject, and at the end is the verb in the past tense. In between is a feminine name (praenomen and nomen) in the genitive (the person to whom the gift is made?). No.2 is also a dedication. But here *mulu* probably has more the force of a noun than a verb ('gift', 'dedication'); in which case *Hirumesi* is likely to be the name of the dedicator - in the genitive,

as often with this formula.

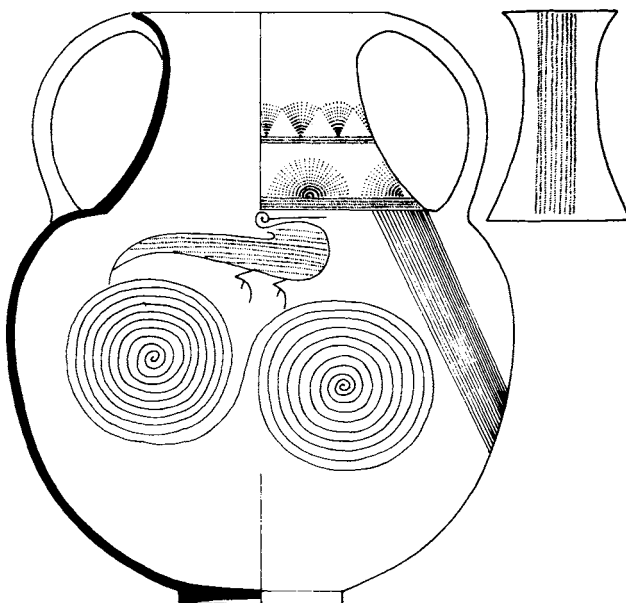
However, the purpose of this note is not to discuss problems of language, but to draw attention to an important article by Colonna. In this he has collected together the published inscriptions of seventh-century date from Cerveteri (*MEFR* 82 (1970), 637ff.). Noting the find-contexts where known, Colonna arranges the examples in chronological order. In this way it can be seen that certain letters undergo small changes, and that these developments are of chronological significance. Among the most conspicuous of these changes, mu and nu grow long vertical stems, and sigma becomes 4-bar instead of 3-bar. These letter-forms, which nos.1 and 2 clearly show, do not appear, according to Colonna, before the last third of the seventh century. Nos.1 and 2 are 44 and 42 respectively in Colonna's list (*op.cit.* 654, fig.7), coming well down towards the end of the last third of the century. Thus epigraphy would seem to provide confirmatory evidence for the date of amphora Type 1e and oinochoe Type 4c.

ADDENDA

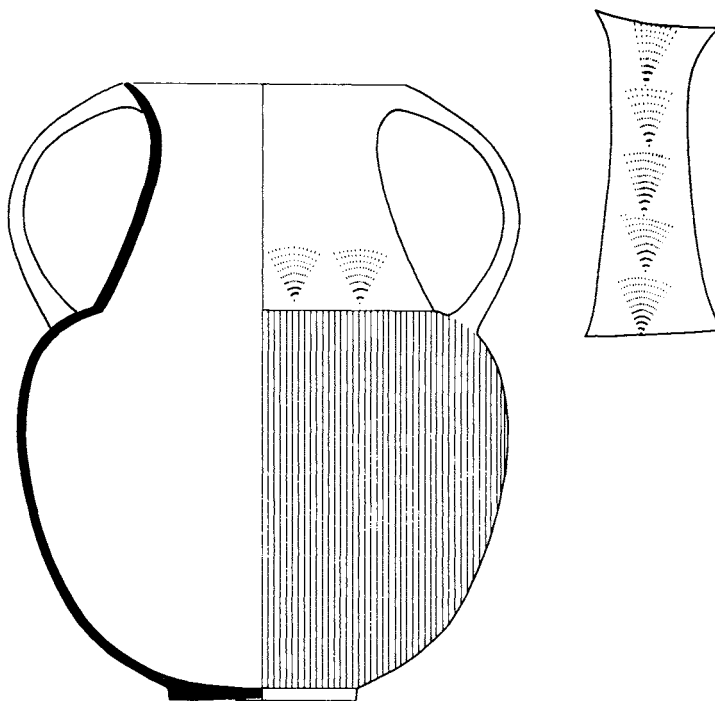
- p.99 chronology of chalice Type 2*d*: see below (p.159).
- p.128 gilding: cf. the gold foil on a bucchero statuette from Vulci (Isis Tomb): L.Bonfante, *Etruscan Dress* (Baltimore 1975), fig.151.
- p.144 oinochoe Type 3*a*: add Colle del Forno (near Eretum). 1 example, with fans on shoulder and rays at base (*NS* 1977, 255, figs.39c,58c).
- p.145 oinochoe Type 8*a*: add Colle del Forno. 1 example (*NS* 1977, 243, figs.38c,57c).
- pp.152-3 after Samos: add Naukratis. Three joining sherds of mouth of oinochoe, including part of protuberance. Type 3*a*(?). British Museum 1888.6-1.643*a* (there are also other possible oinochoe fragments). (A.Johnston, *Pottery from Naukratis*, Exhibition Catalogue (London 1978), no.22.)
- p.154 kantharoi: a fragment is now reported from Kition (*loc.cit.*).
- p.159 latest bucchero: one of the latest bucchero tomb-groups is Laghetto 259 (*Materiali* v, 204-5, pl.28), which has been cited in connection with oinochoe Type 9*b* and kyathos Type 4*c*. As in the case of GROUP 33 it is unlikely that the bucchero is as late in date as the associated pottery (the Etruscan owl-kotyle and the Genucilia plates should belong to the later fifth to third centuries). However, no.58, a chalice Type 2*d*, of small size and narrow proportions, may be of later date (though probably still sixth century) than any of those listed on p.98.



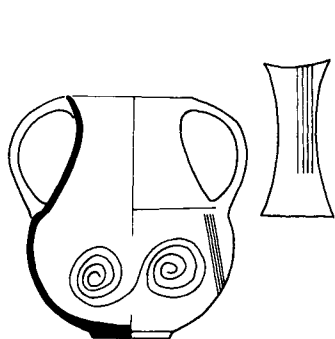
1



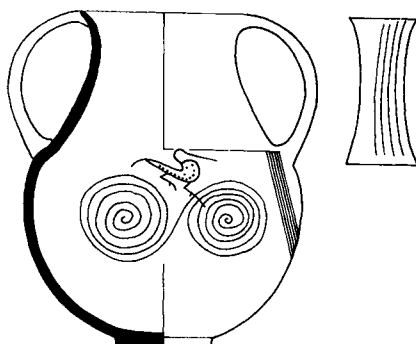
2 (8:1)



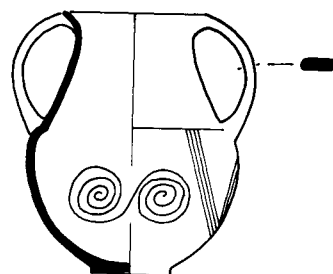
3 (6:1)



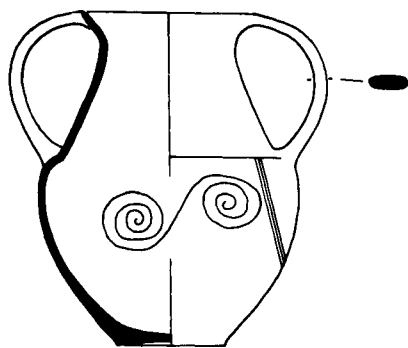
4 (6:2)



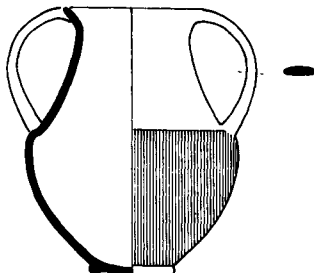
5 (11:1)



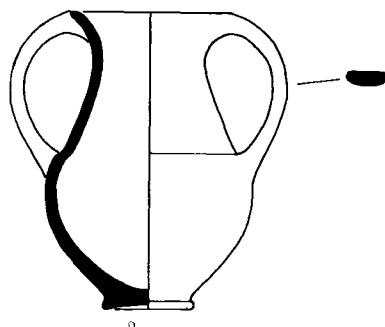
6 (8:2)



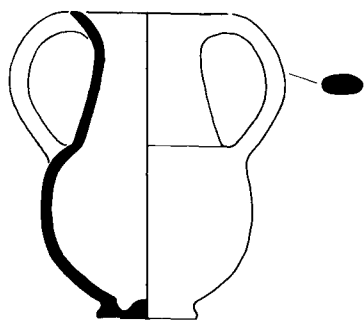
7 (10:1)



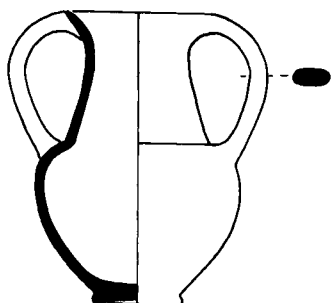
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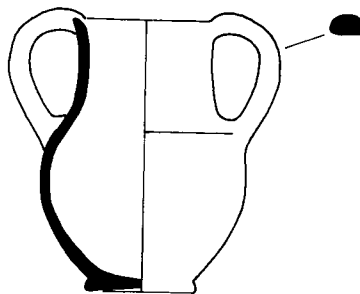
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10



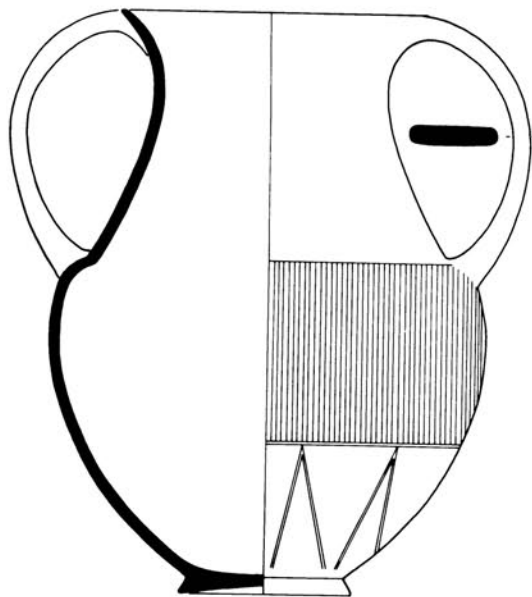
11 (18:2)



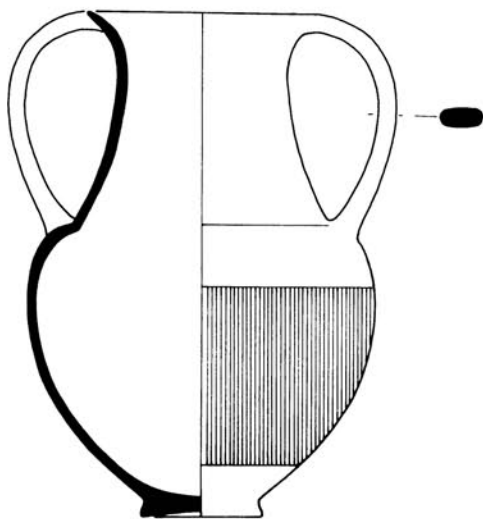
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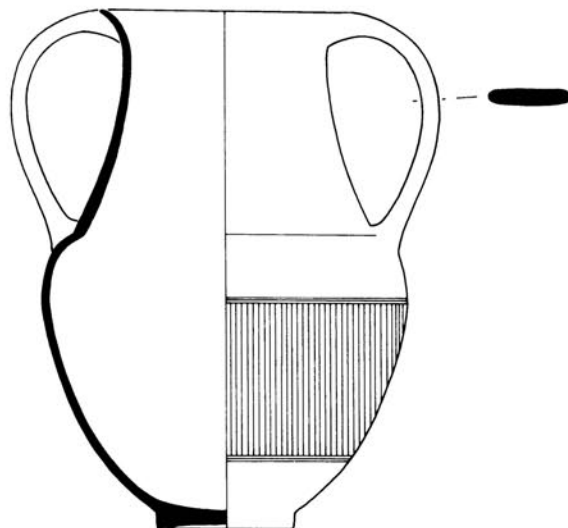
13 (4:1) (Type 1c)



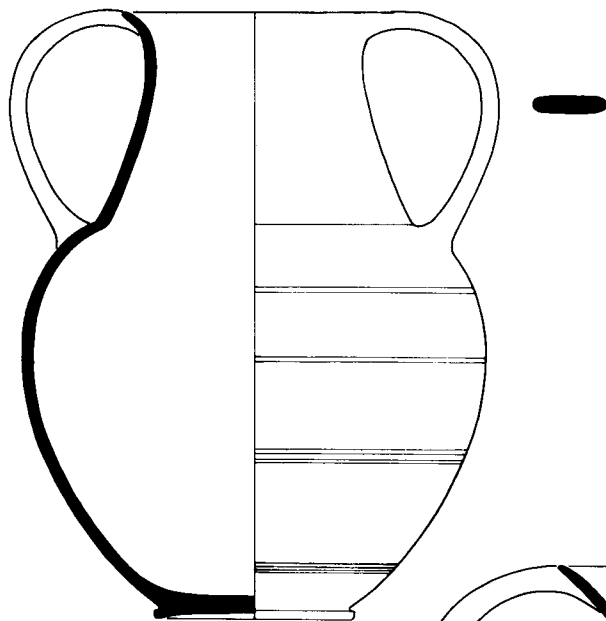
14 (13:1) (Type 1d)



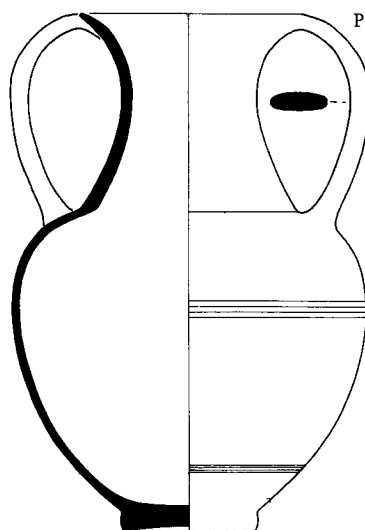
15 (18:3) (Type 1d)



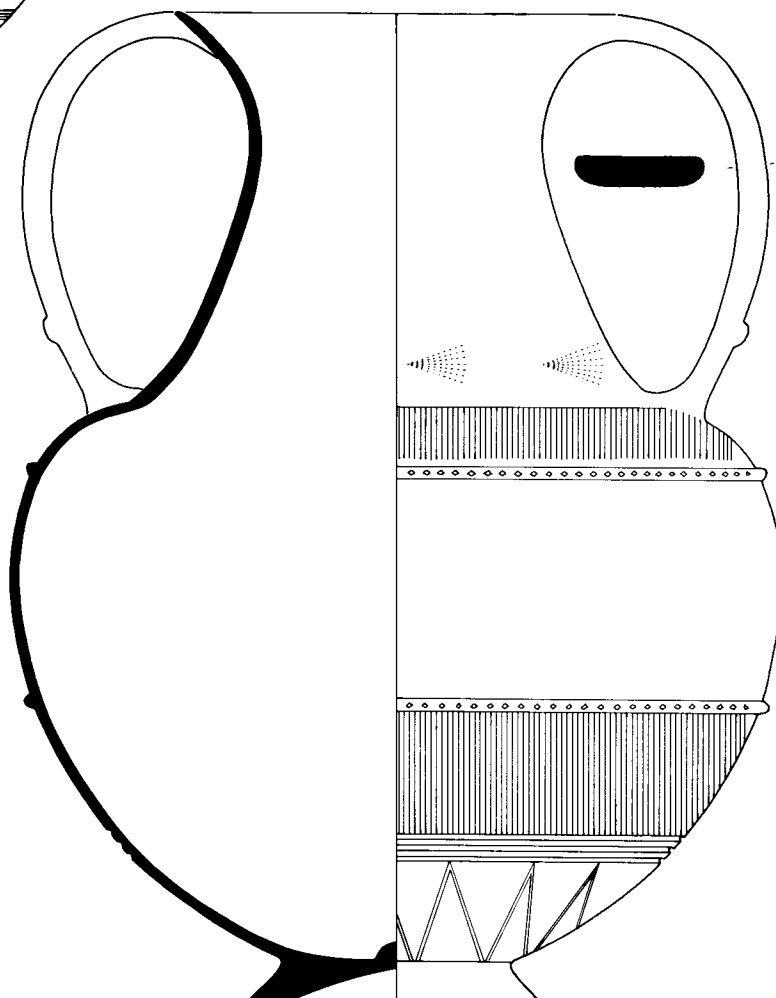
16 (15:1) (Type 1d)



17 (18:4) (Type 1d)

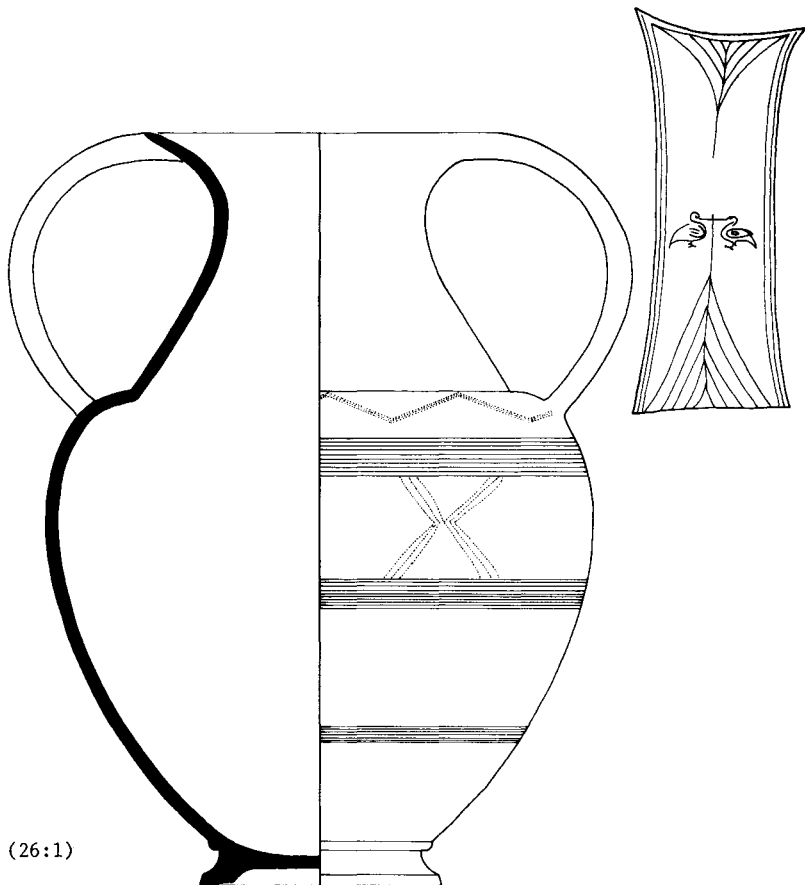


18 (24:1) (Type 1d)

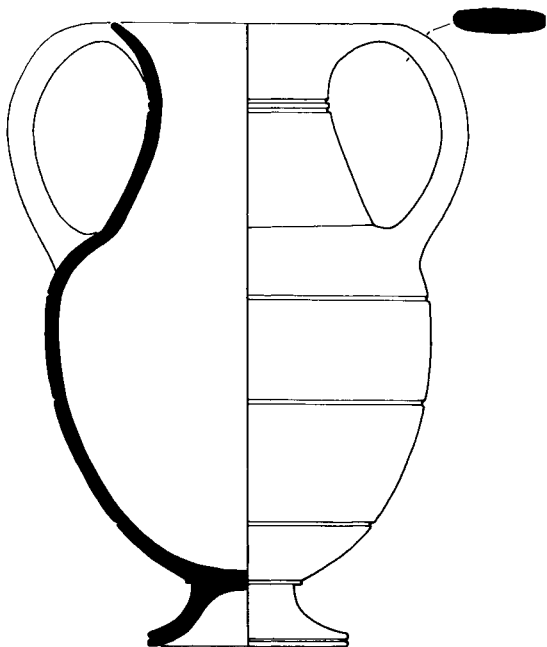


19 (13:2) (Type 1e)

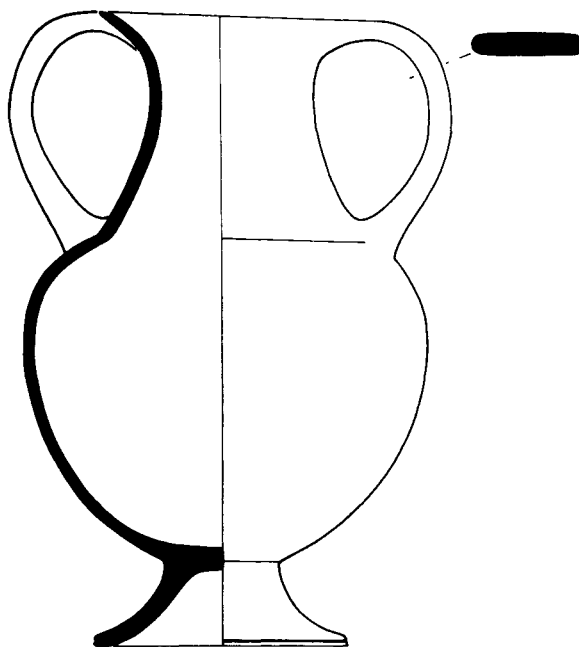
20 (26:1)

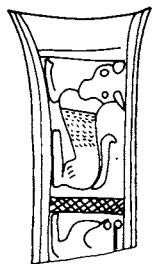
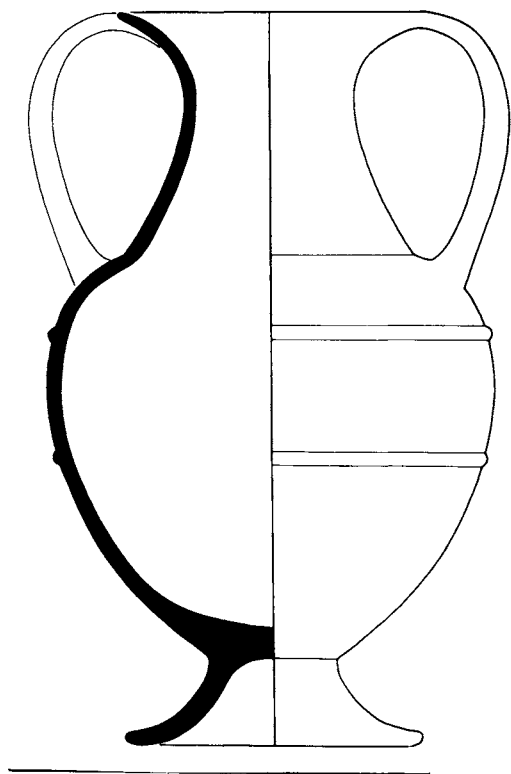


21 (24:2)

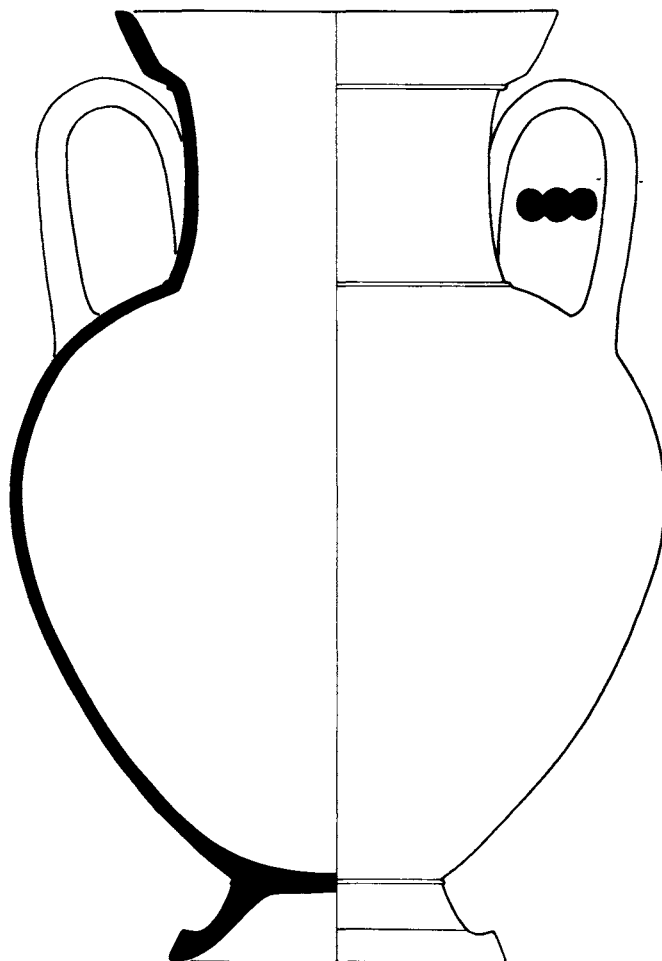


22 (29:1)

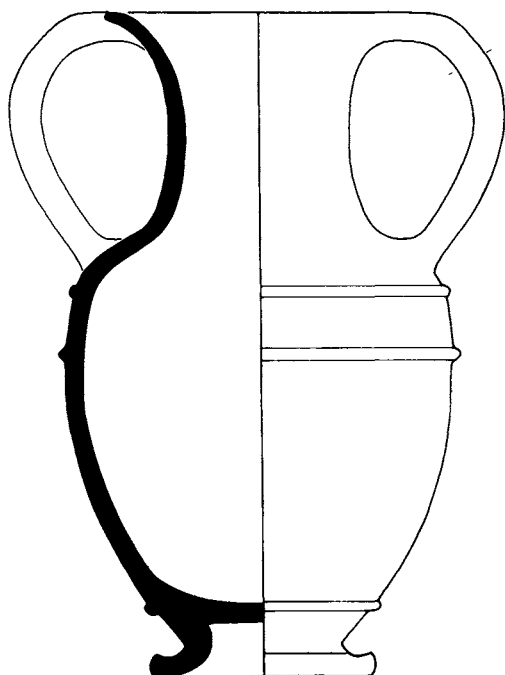




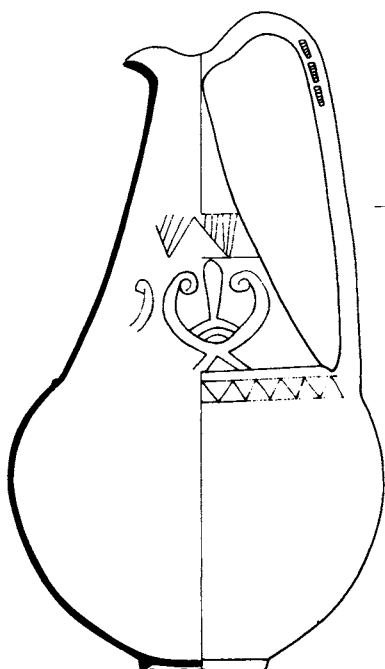
23 (29:3) (Type 1g)



25 (Type 2)



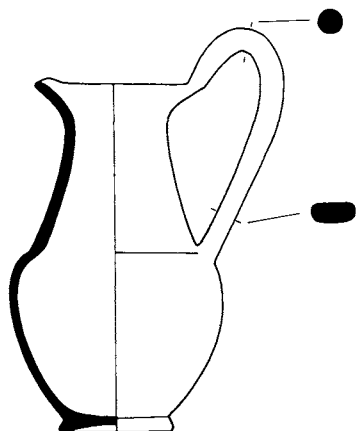
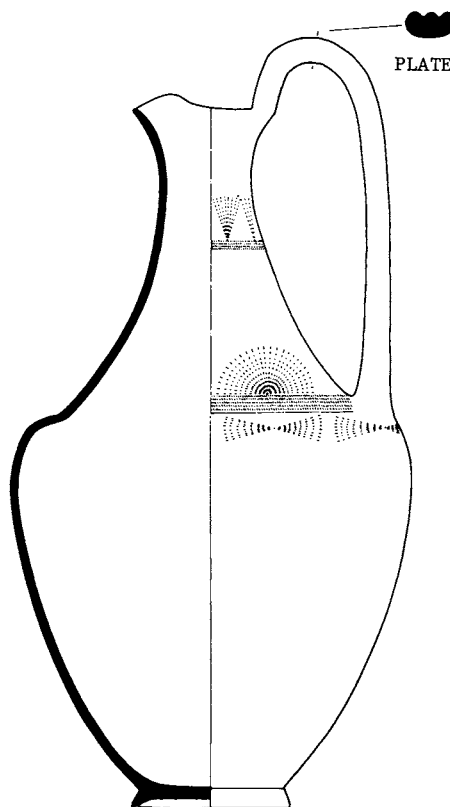
24 (36:1) (Type 1g)



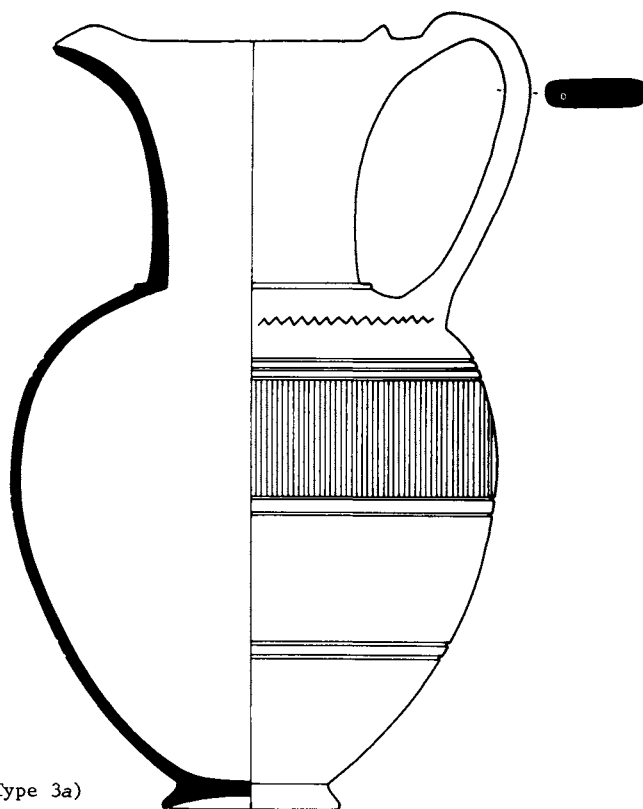
26 (2:1) (Type 2a)



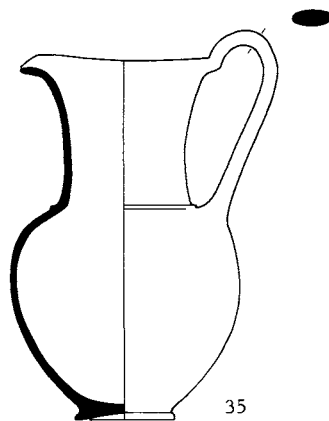
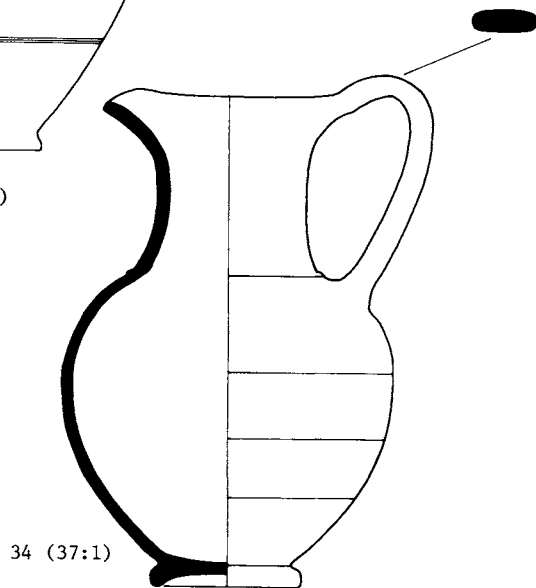
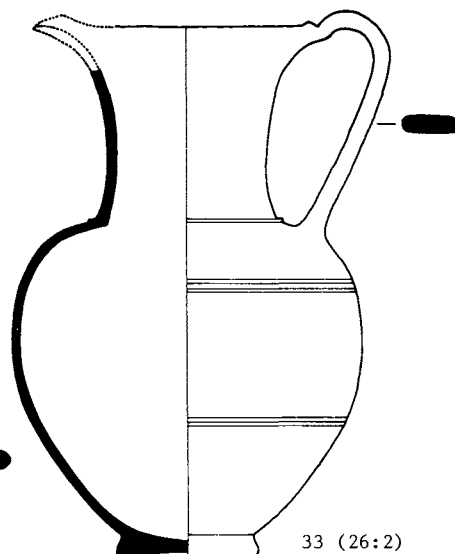
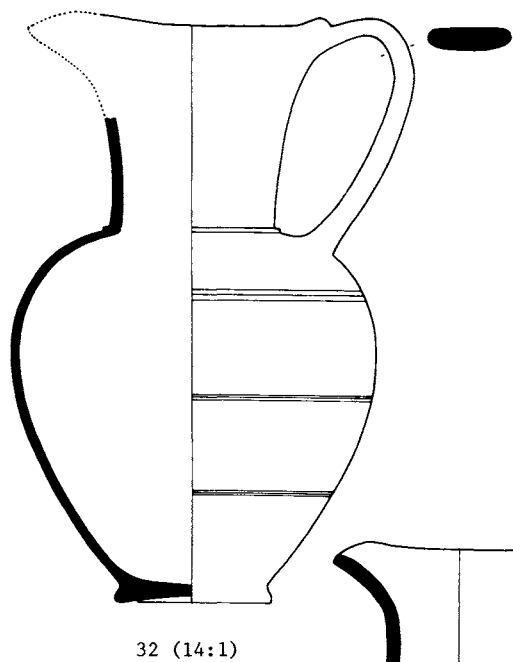
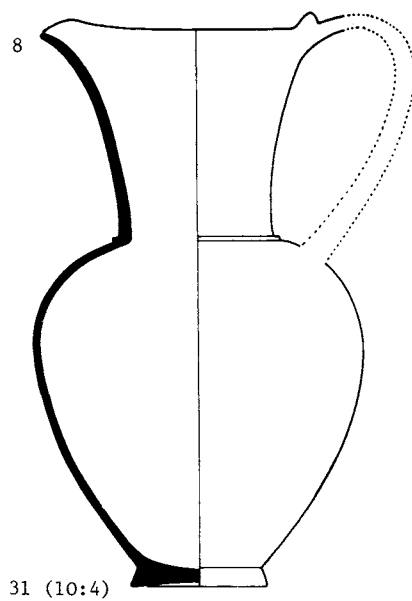
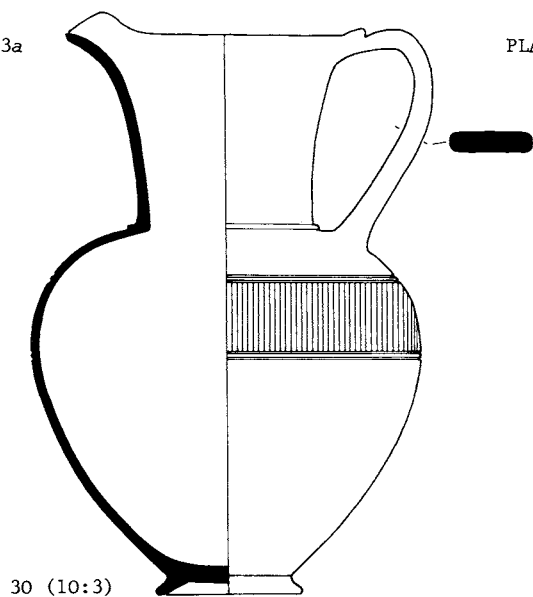
27 (Type 2a)

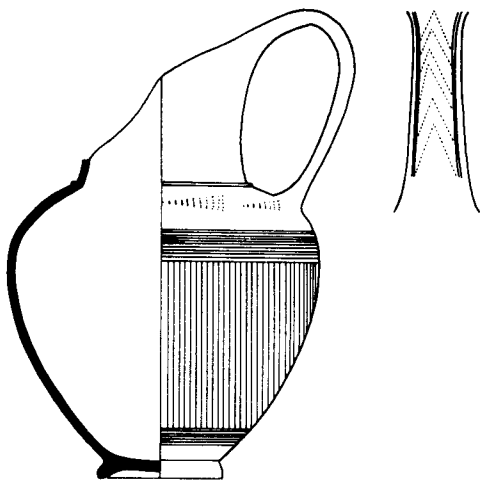


28 (18:5) (Type 2b)

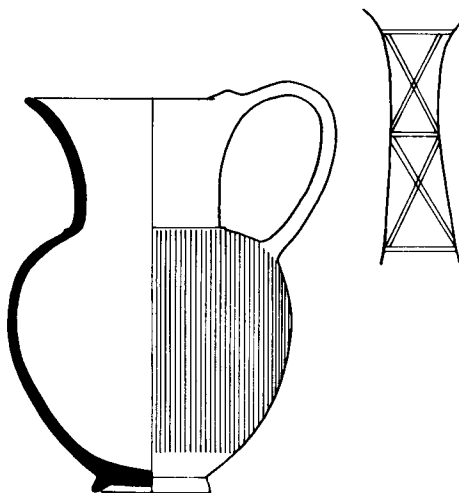


29 (10:2) (Type 3a)

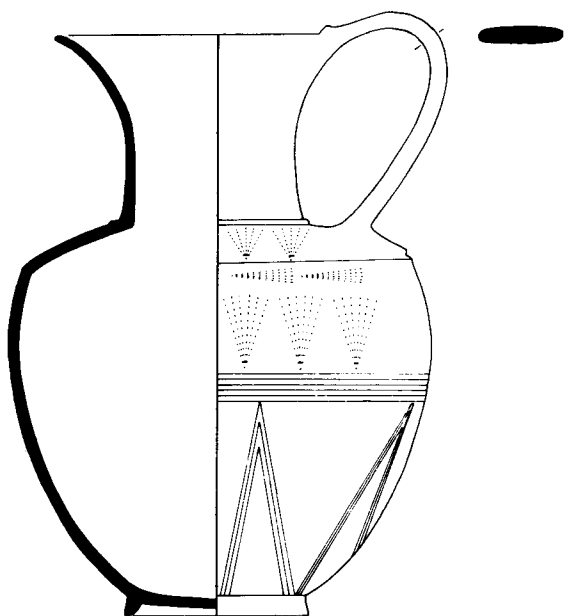




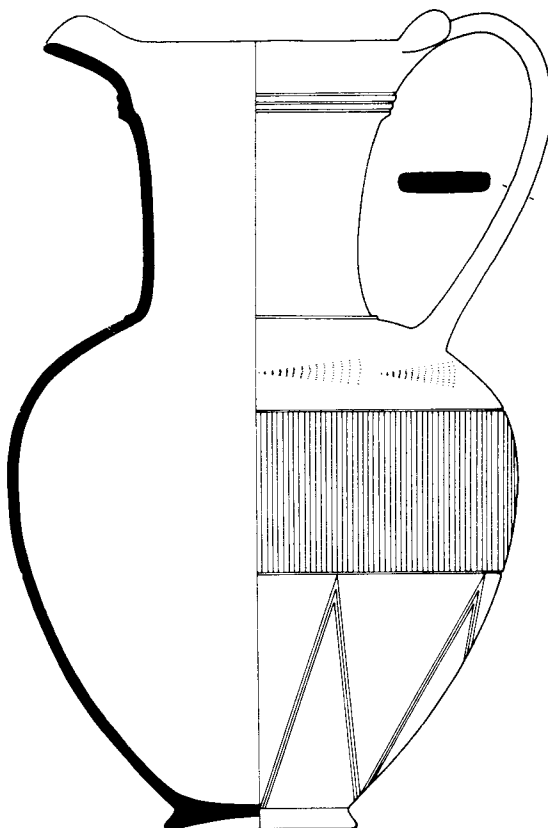
36 (10:7) (Type 3b)



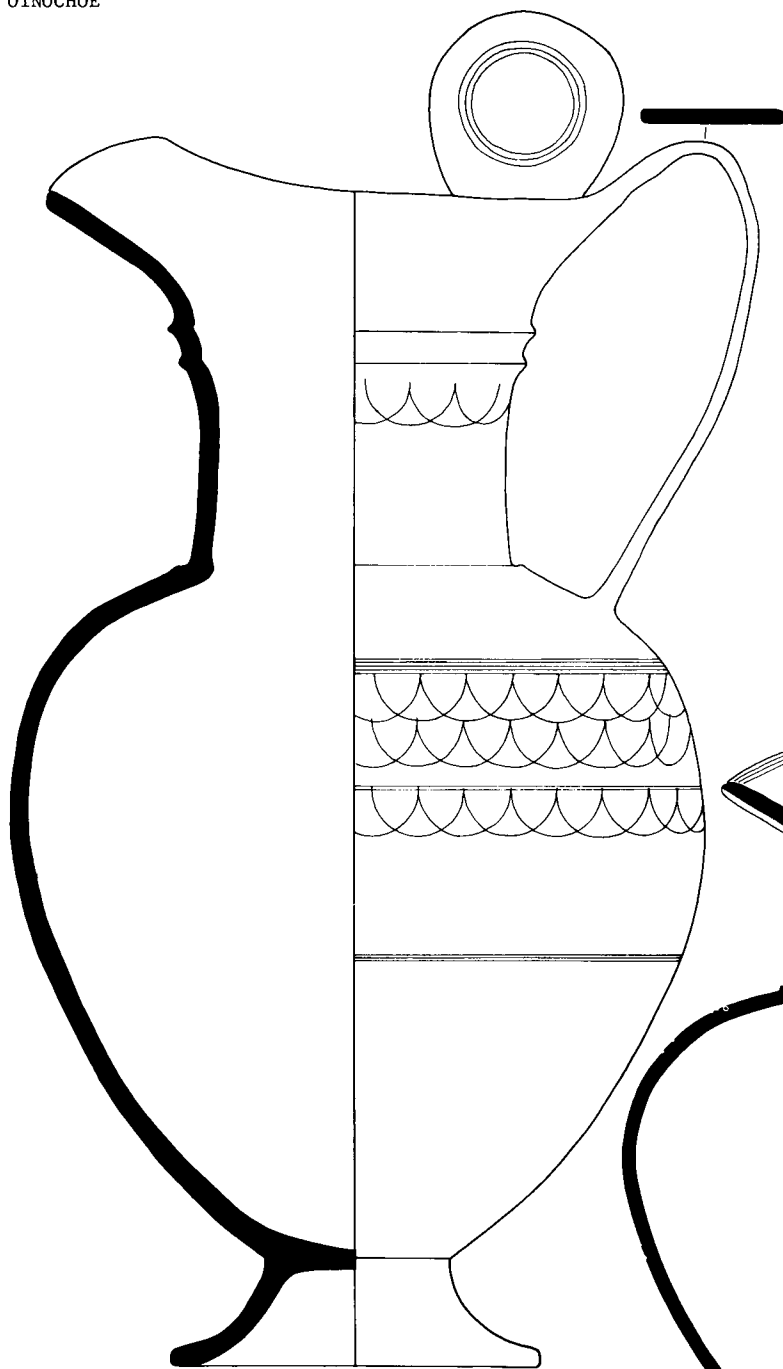
37 (23:4) (Type 3b)



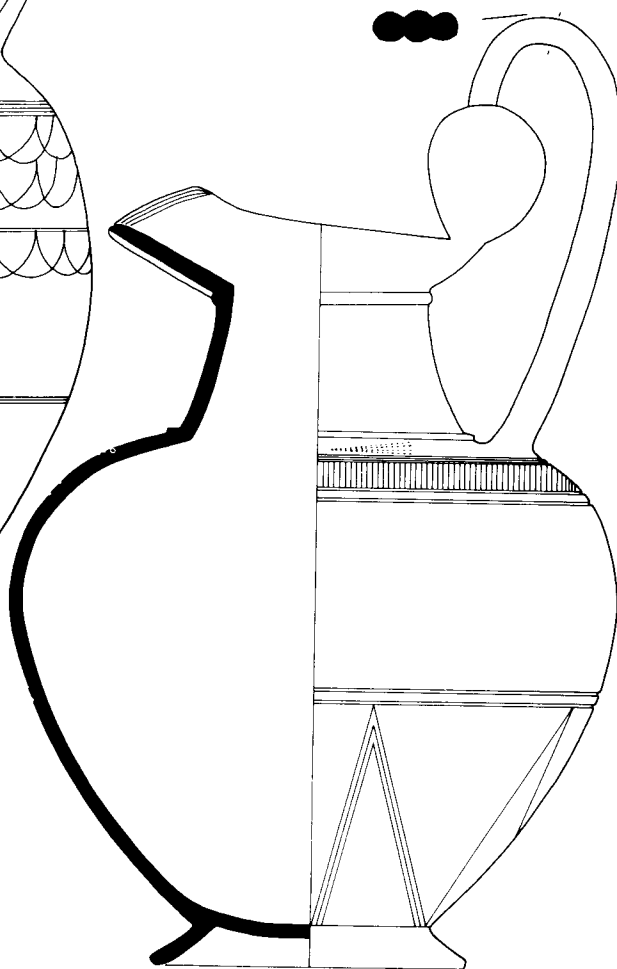
38 (Type 3c)



39 (13:3) (Type 3d)

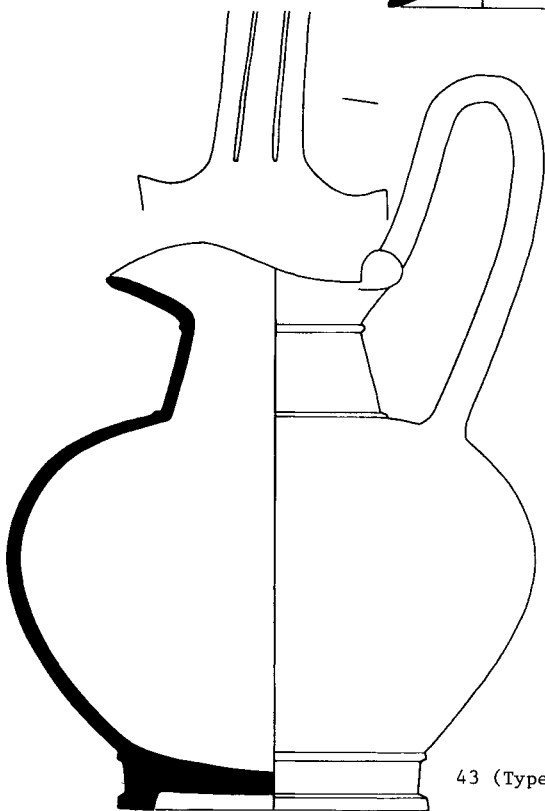
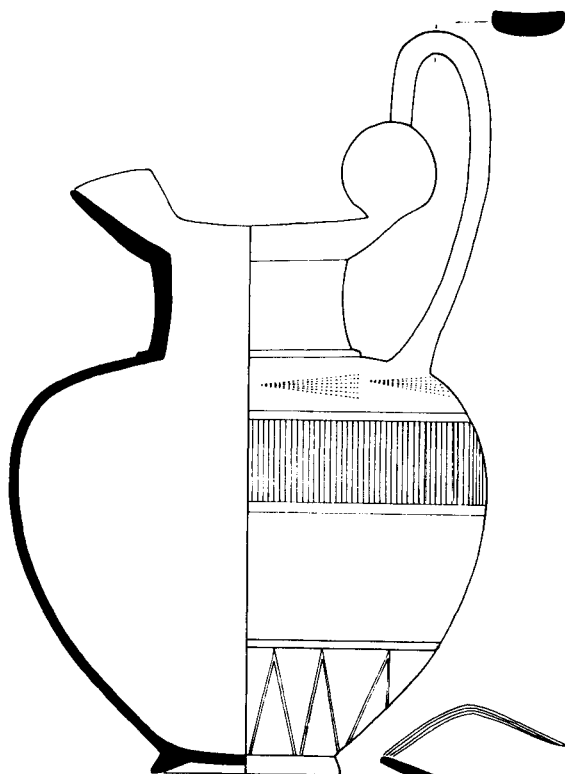


40 (22:1) (Type 3e)

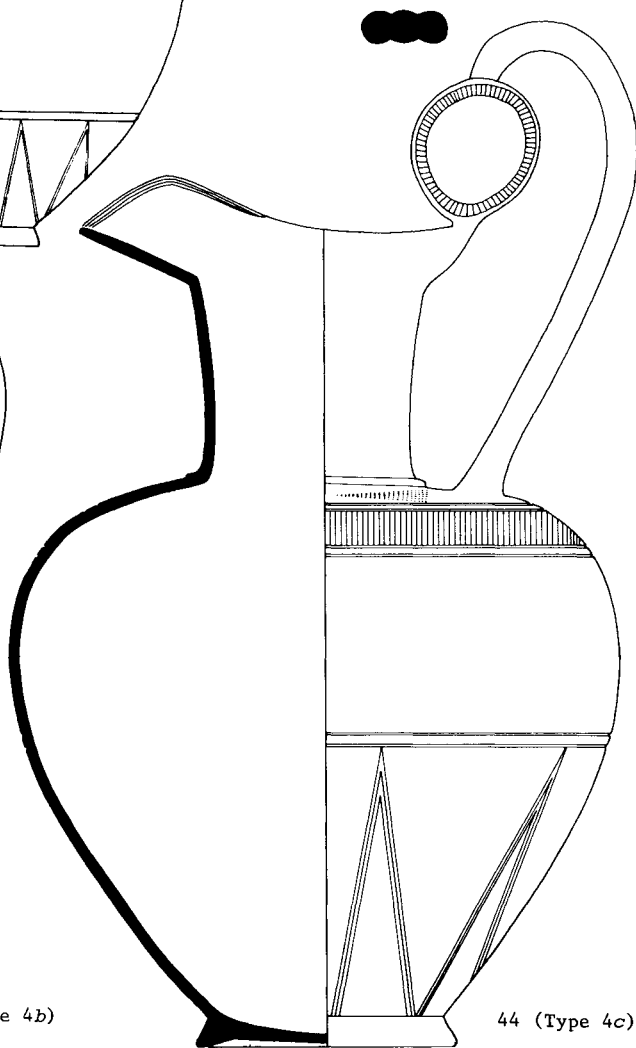


41 (Type 4a)

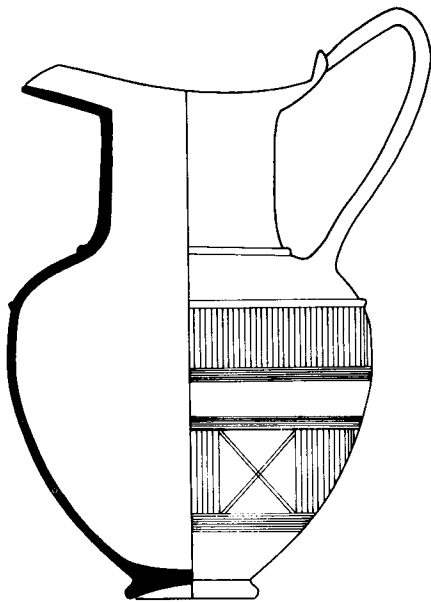
42 (17:1) (Type 4a)



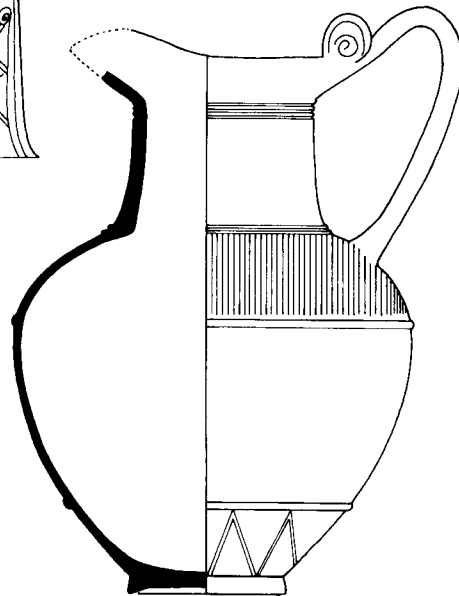
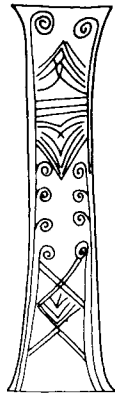
43 (Type 4b)



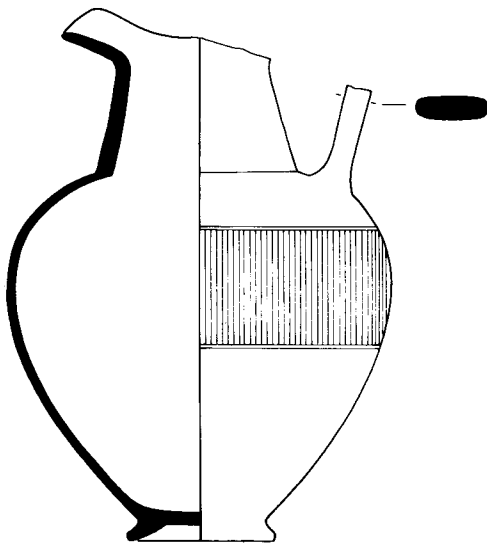
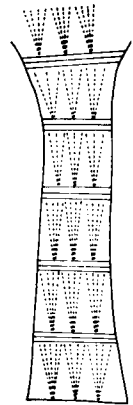
44 (Type 4c)



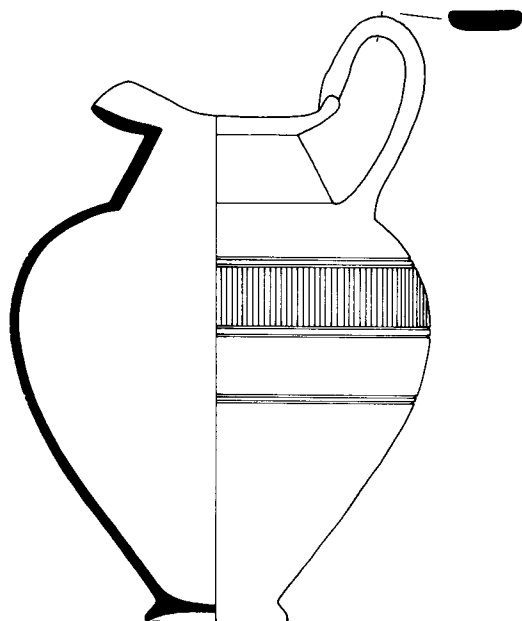
45 (11:2) (Type 4c)



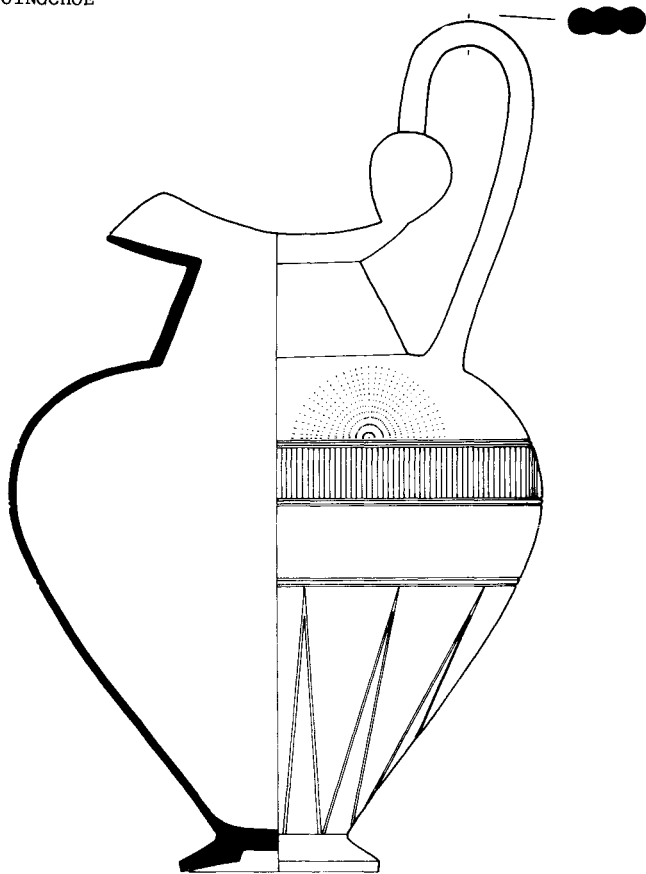
46 (7:3) (Type 4c)



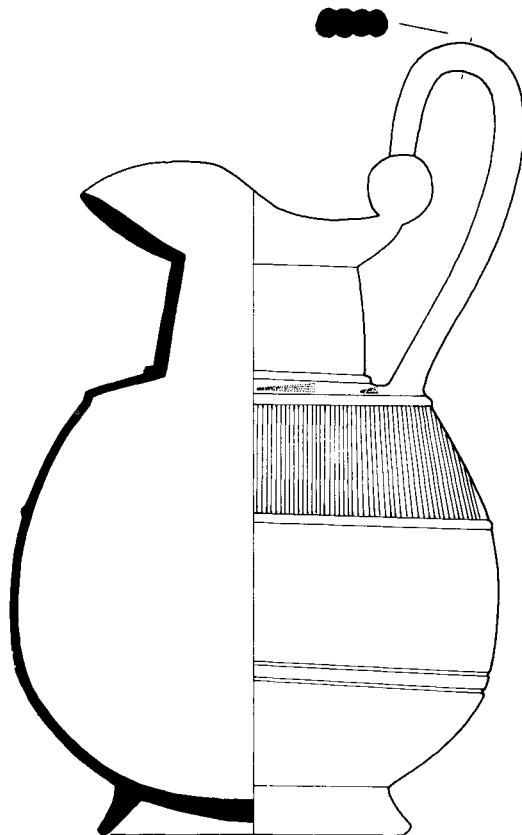
47 (7:4) (Type 4d)



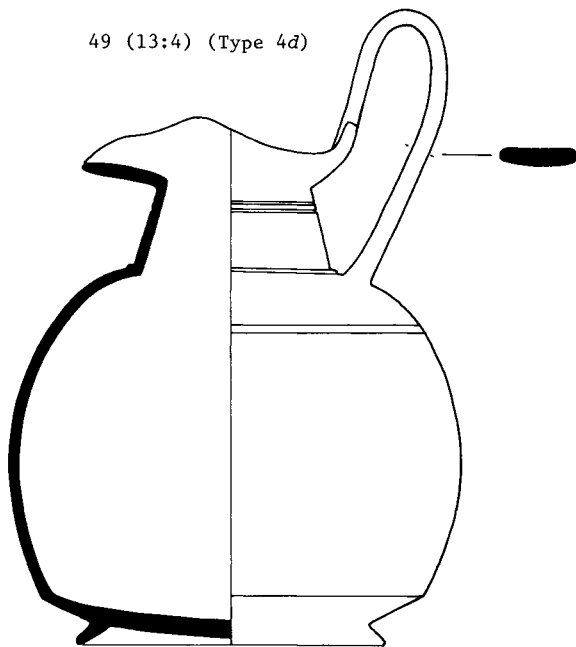
48 (10:8) (Type 4d)



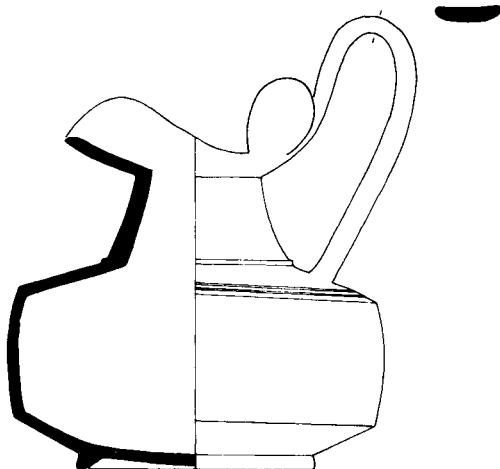
49 (13:4) (Type 4d)



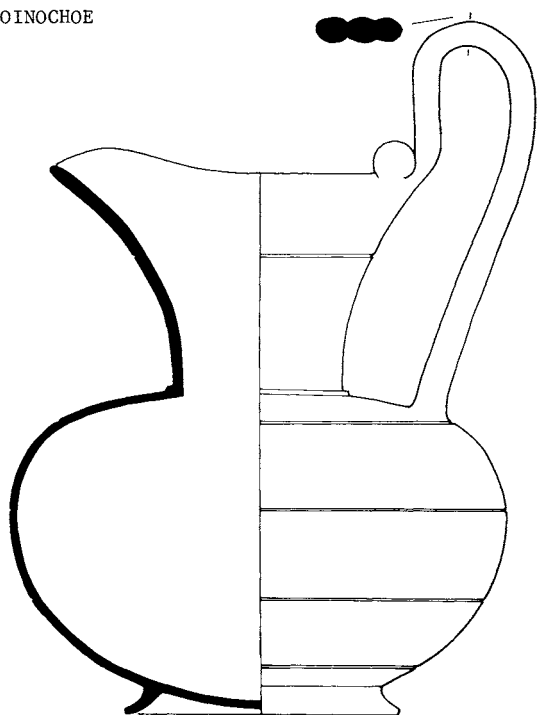
50 (32:2) (Type 4e)



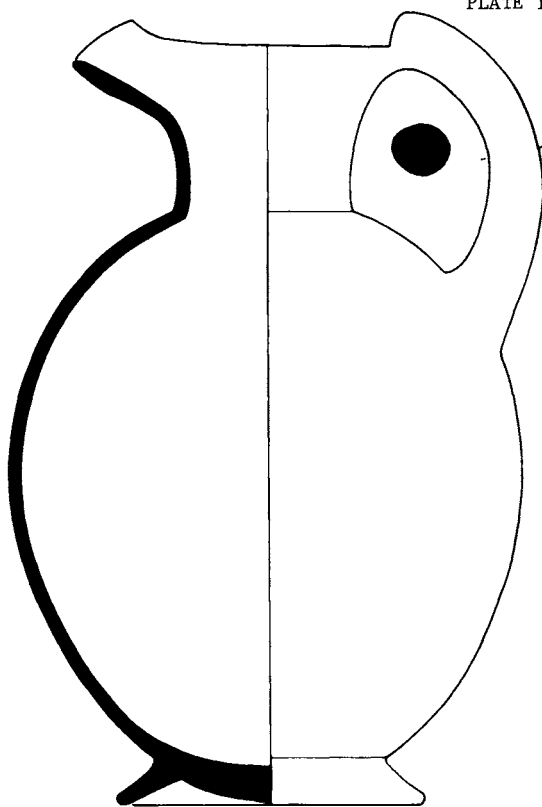
51 (Type 4e)



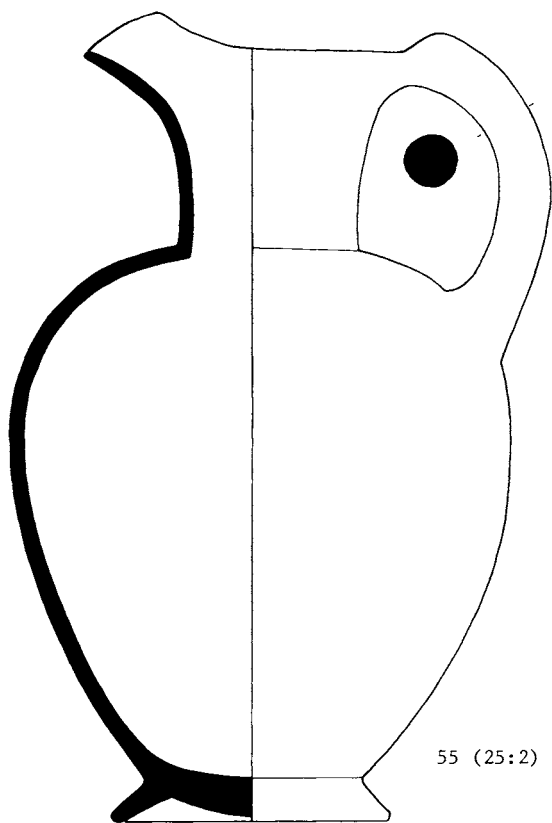
52 (Type 4f)



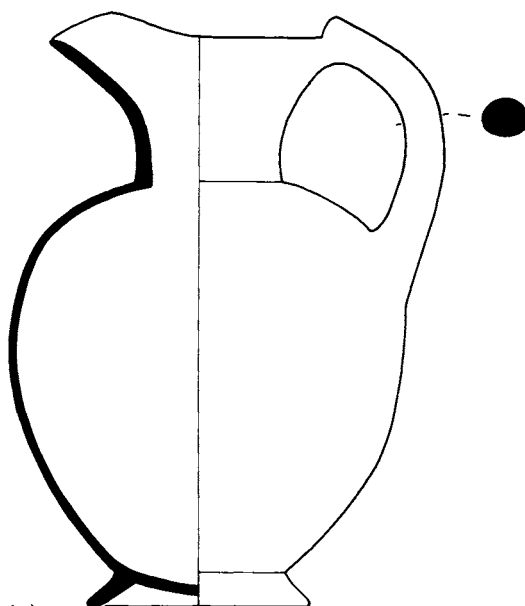
53 (14:3) (Type 5)



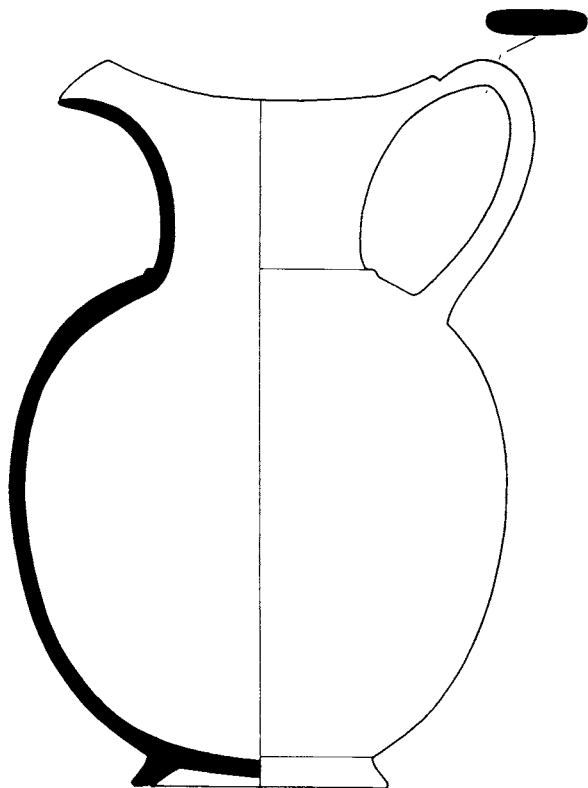
54 (25:1) (Type 6a)



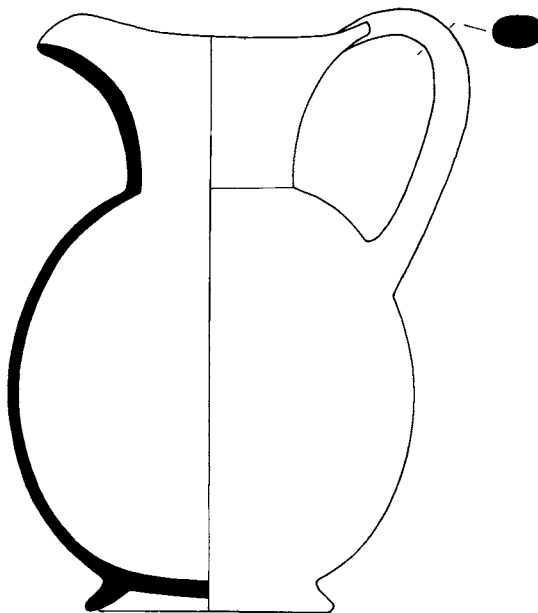
55 (25:2) (Type 6a)



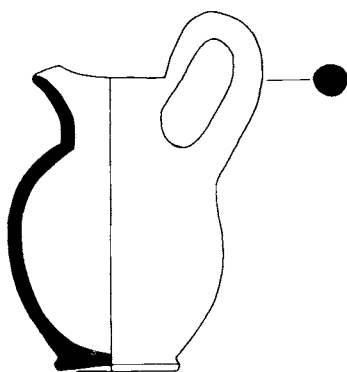
56 (25:3) (Type 6a)



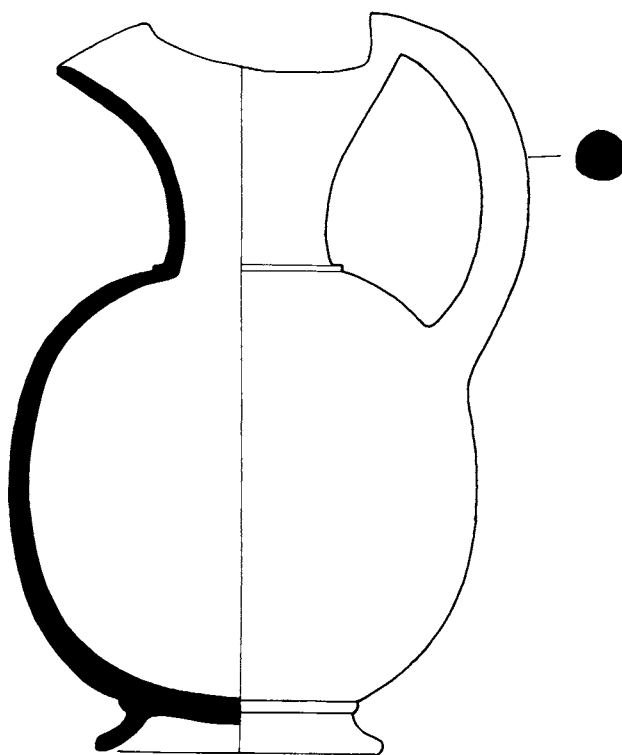
57 (21:1) (Type 6a)



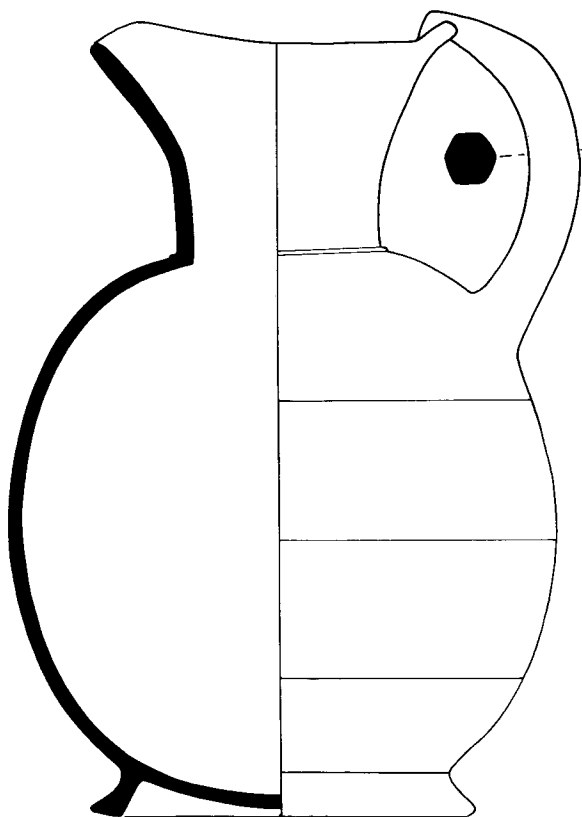
58 (18:8) (Type 6a)



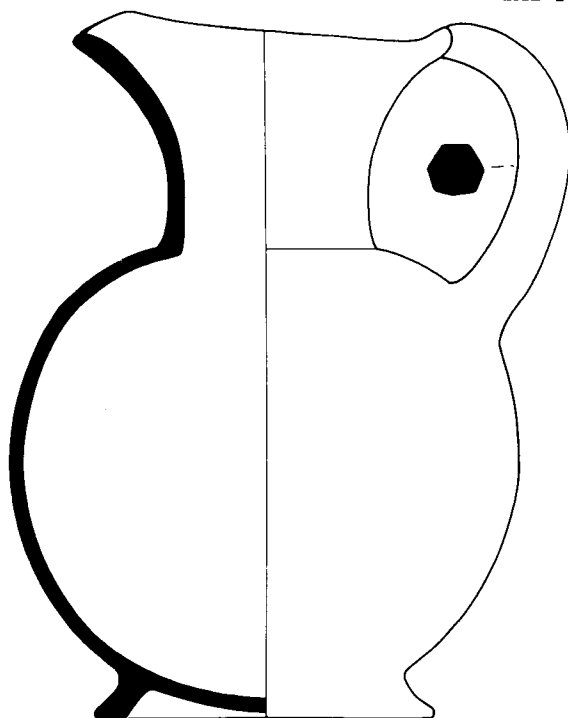
59 (38:1) (Type 6b)



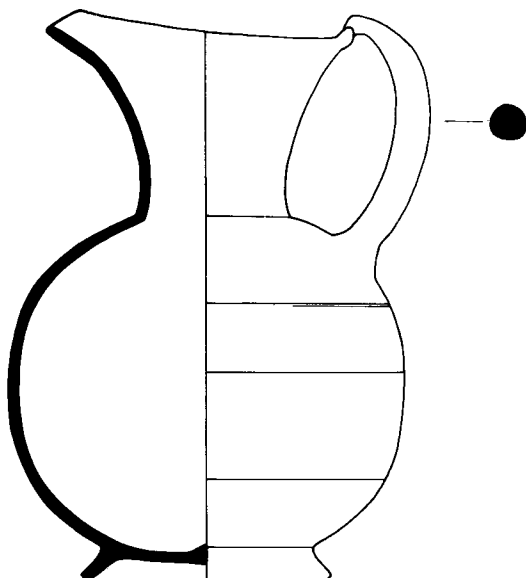
60 (19:1) (Type 7a)



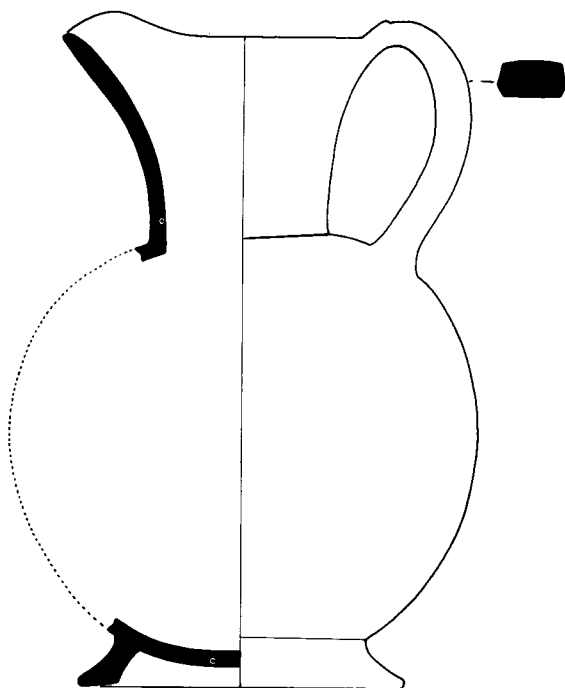
61 (27:1)



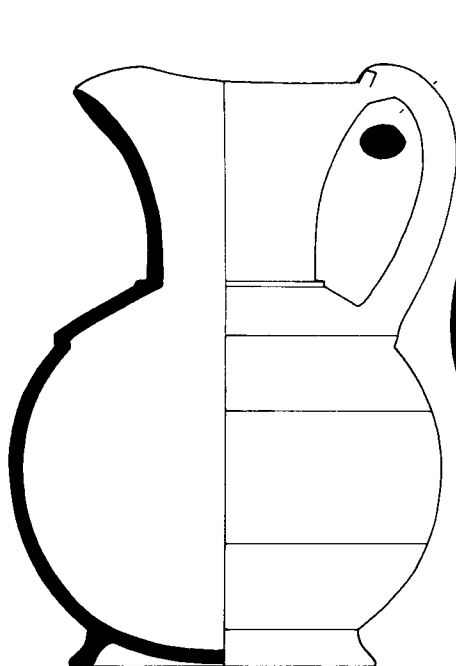
62 (27:2)



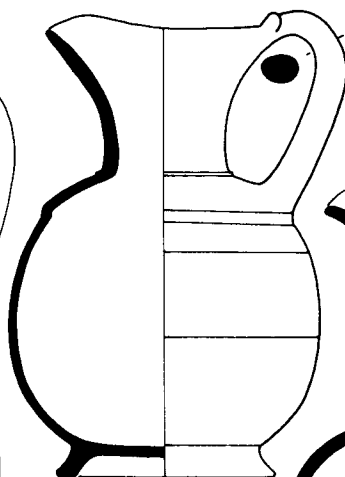
63 (26:3)



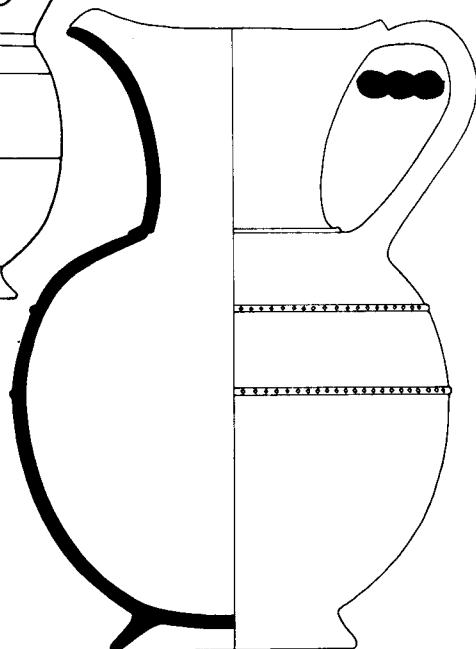
64 (29:7)



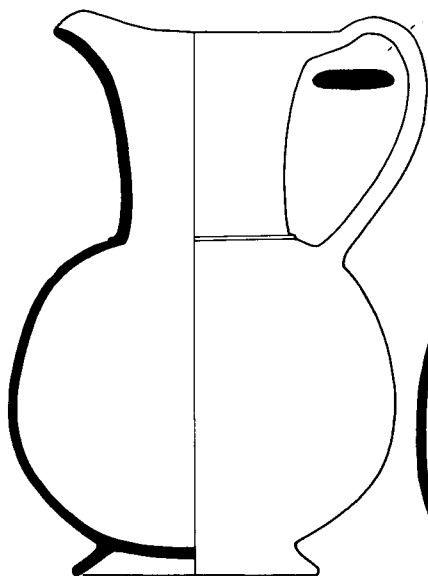
65 (14:4) (Type 7b)



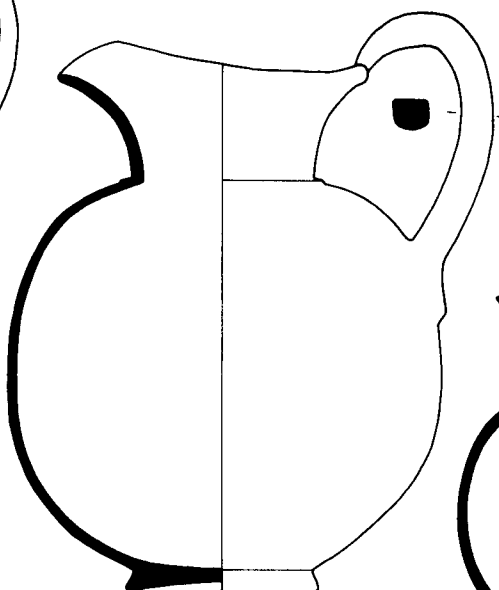
66 (14:5) (Type 7b)



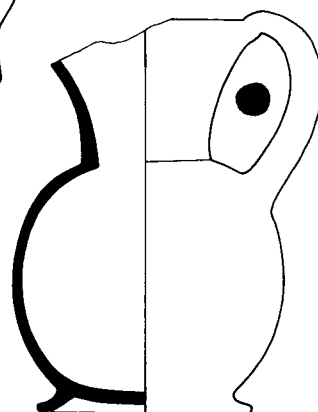
67 (Type 7c)



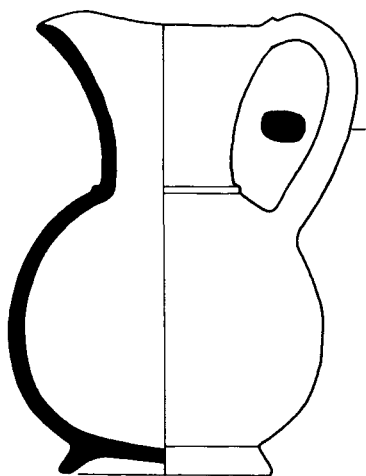
68 (24:3) (Type 7d)



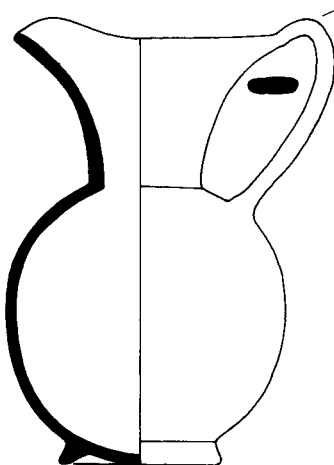
69 (26:6) (Type 7e)



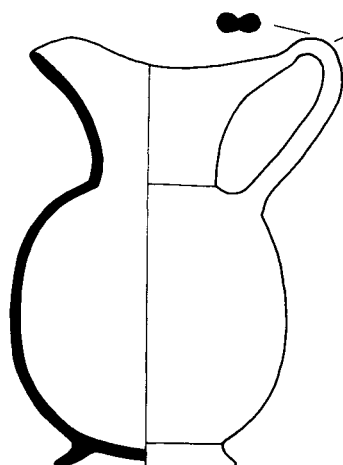
70 (23:5) (Type 7f)



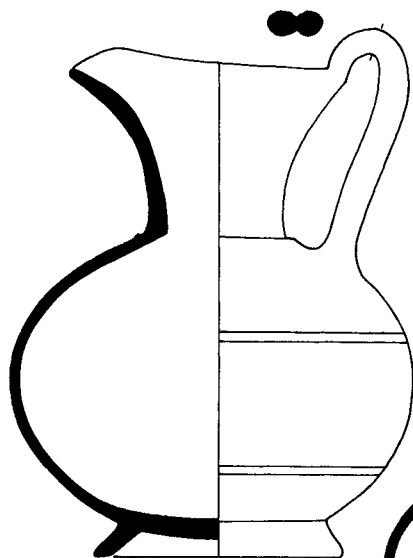
71 (28:1) (Type 7f)



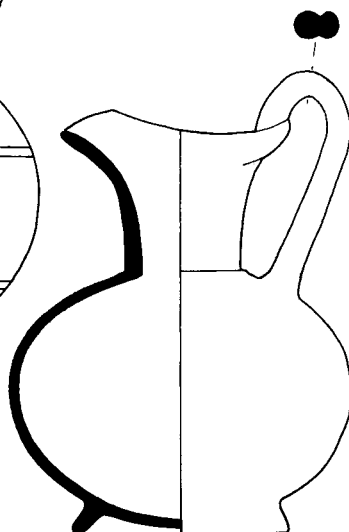
72 (37:2) (Type 7f)



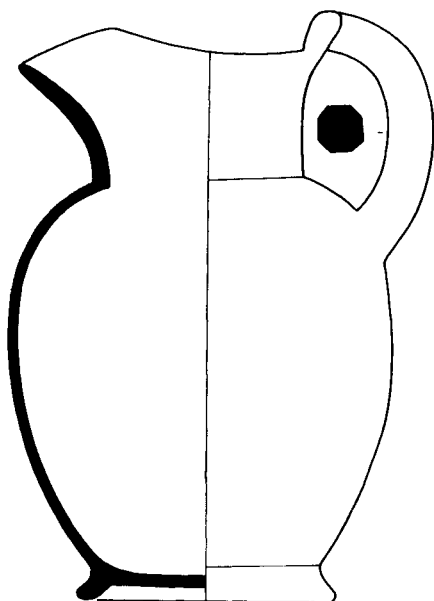
73 (37:3) (Type 7f)



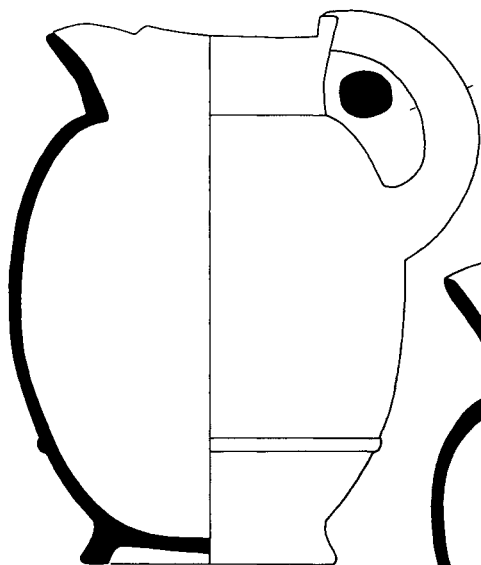
74 (24:4) (Type 7g)



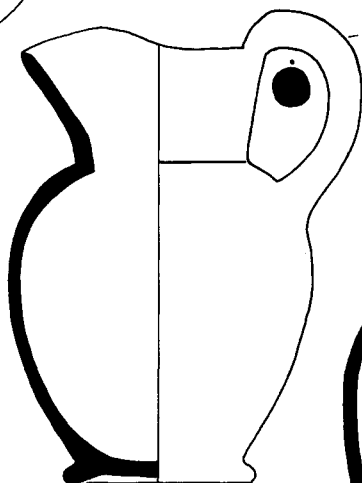
75 (27:5) (Type 7g)



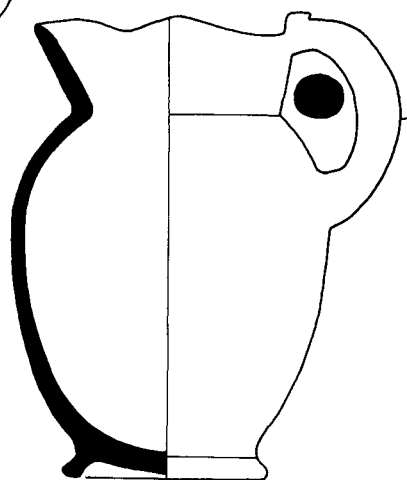
76 (27:6) (Type 8a)



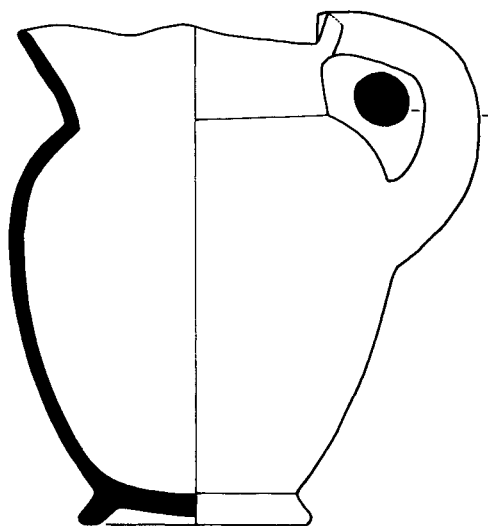
77 (27:7) (Type 8a)



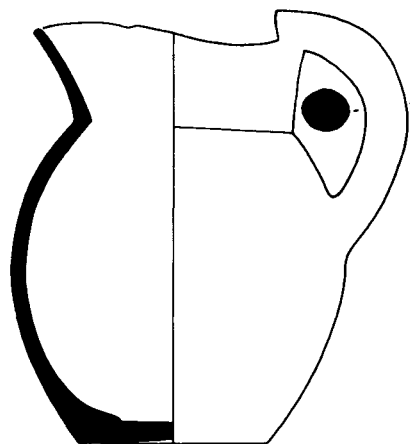
78 (30:1) (Type 8a)



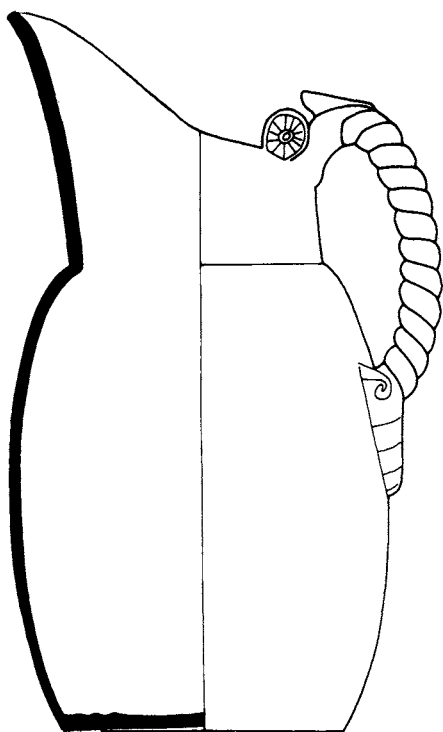
79 (31:1) (Type 8a)



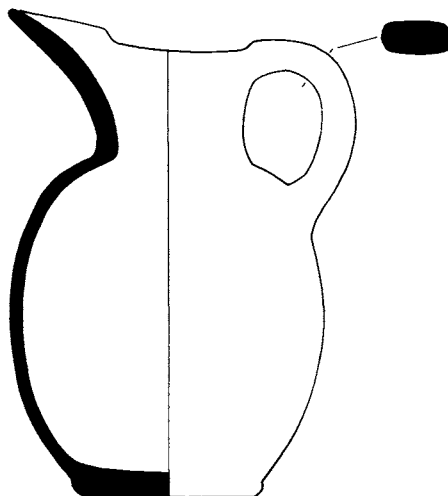
80 (35:1) (Type 8a)



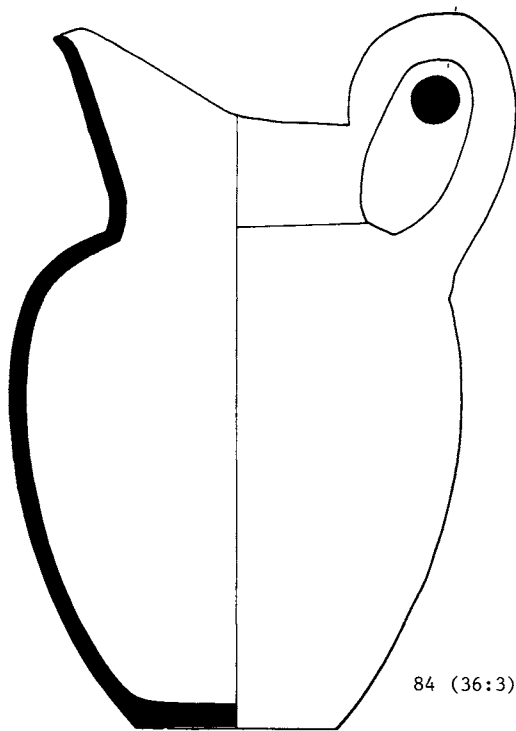
81 (34:1) (Type 8b)



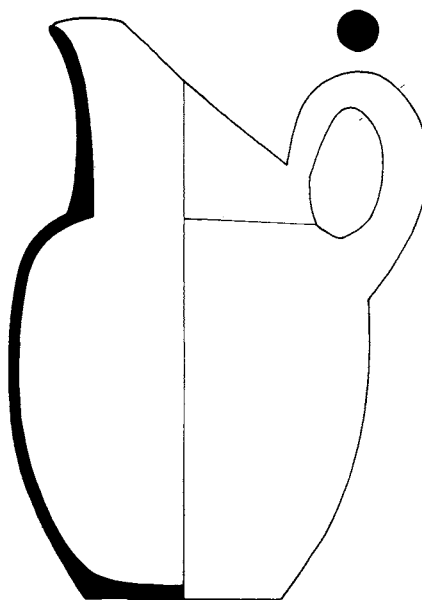
82 (26:7) (Type 9a)



83 (24:5) (Type 9b)



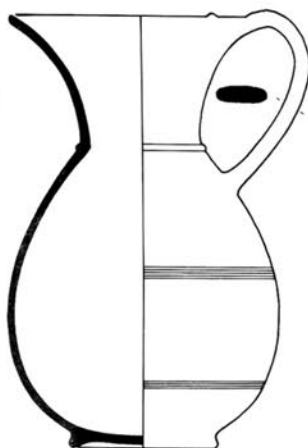
84 (36:3) (Type 9c)



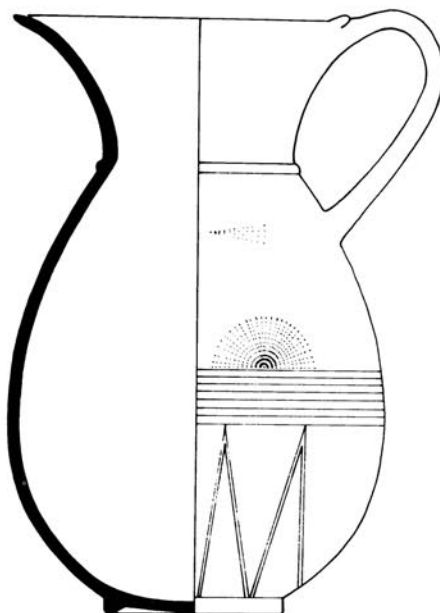
85 (36:4) (Type 9c)



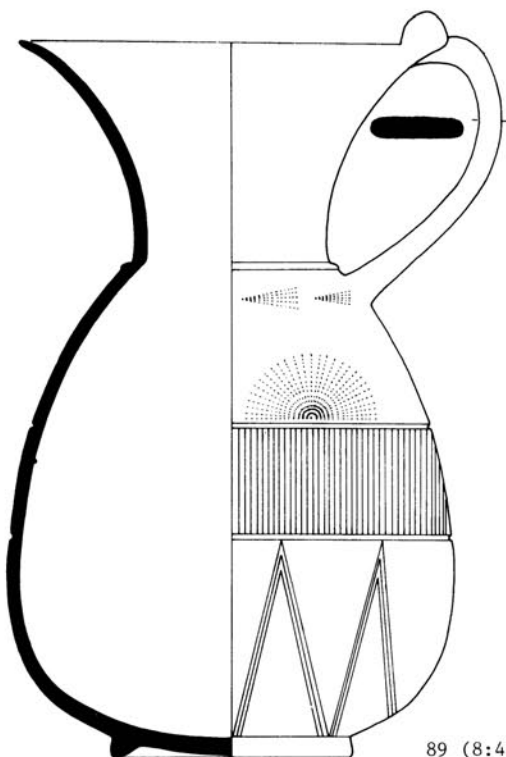
86 (4:2)



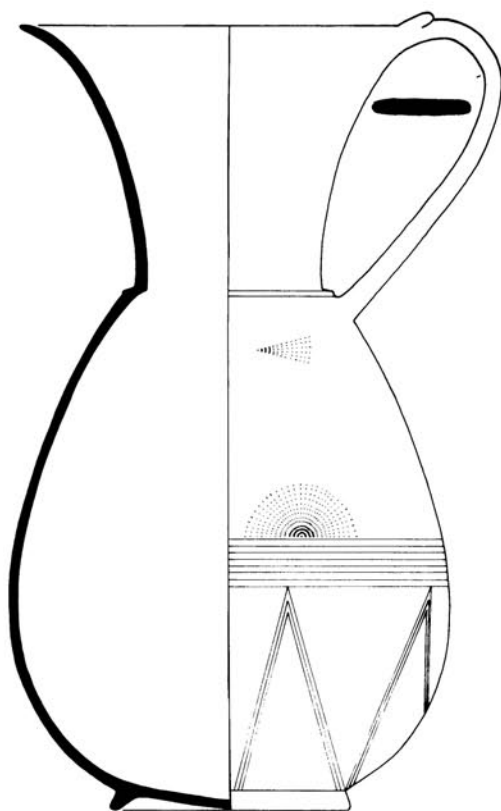
87 (6:4)



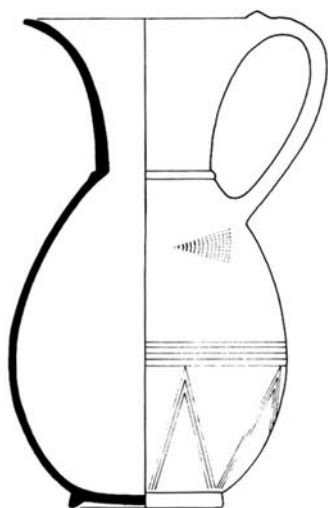
88 (8:5)



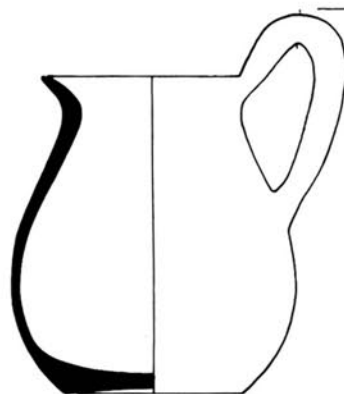
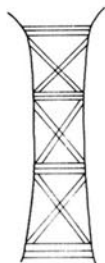
89 (8:4)



90 (8:3)



91 (23:6) (Type 1)

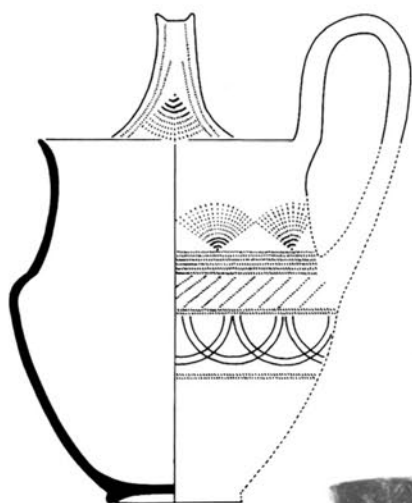


92 (21:2) (Type 2)

JUG Type 1a



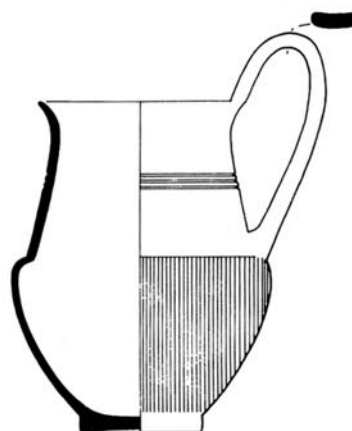
94 (4:3)



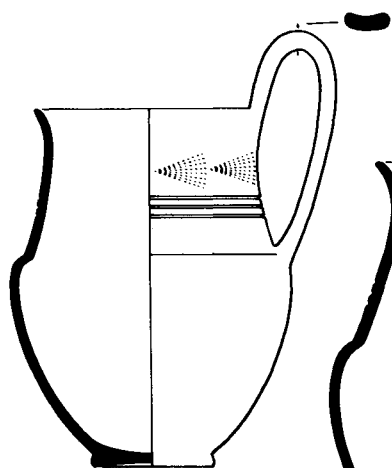
93 (3:1)



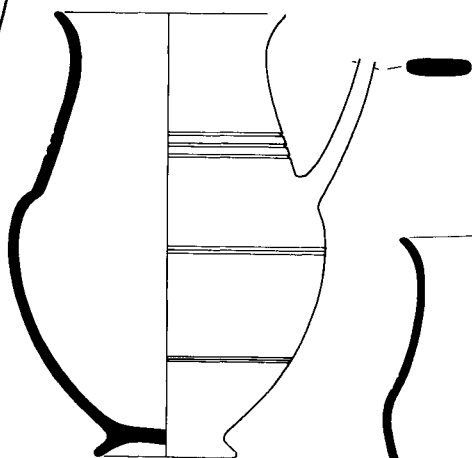
95 (4:4)



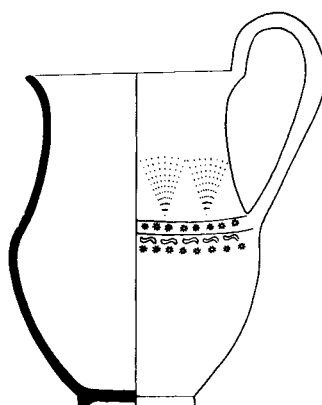
96 (6:5)



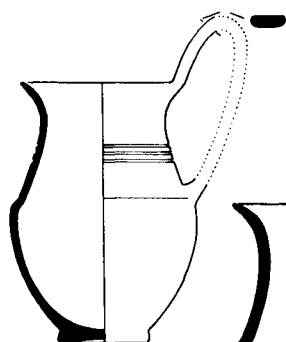
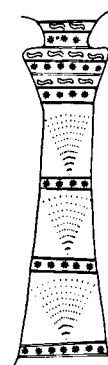
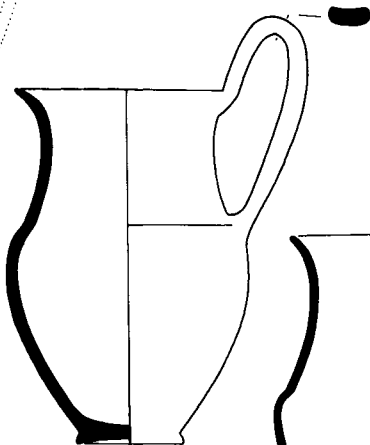
97 (10:10) (Type 1a)



98 (15:4) (Type 1a)



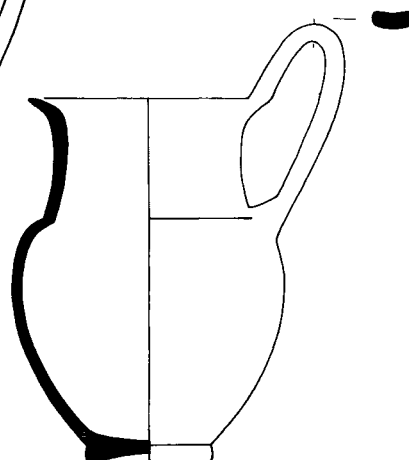
99 (Type 1a)

100 (10:11)
(Type 1b)

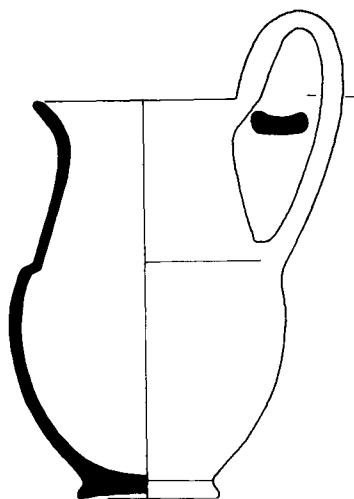
101 (14:6) (Type 1b)



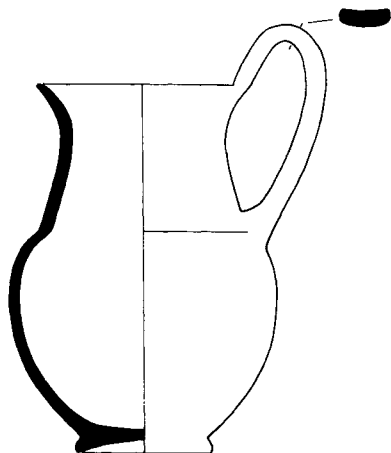
102 (15:6) (Type 1b)



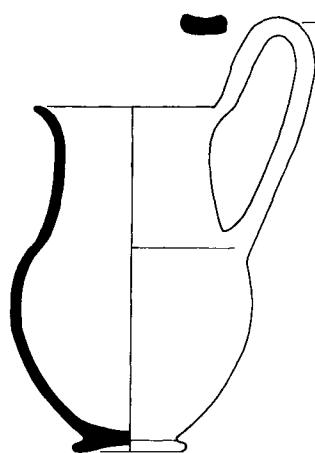
103 (25:4) (Type 1b)



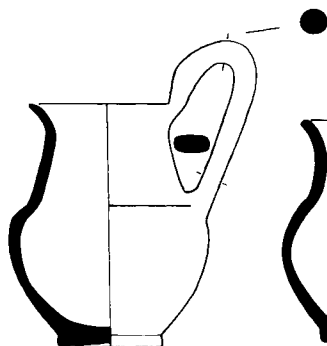
104 (28:3) (Type 1b)



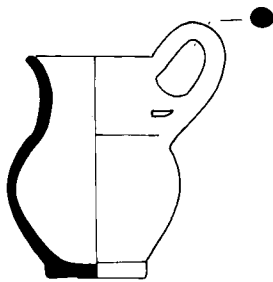
105 (29:12) (Type 1b)



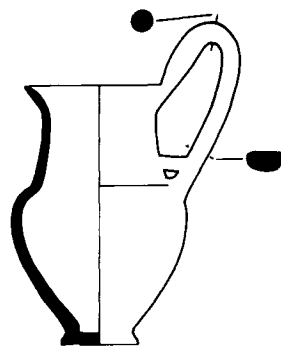
106 (37:5) (Type 1b)



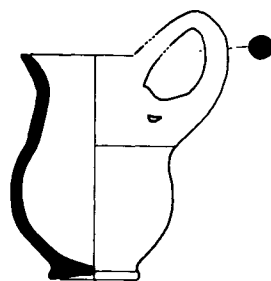
107 (25:5) (Type 1c)



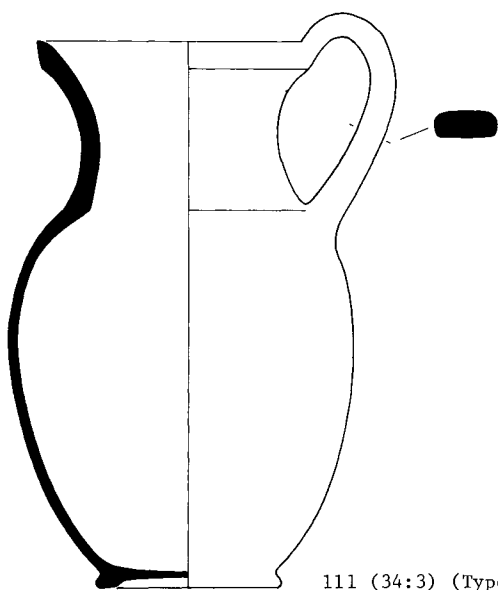
108 (29:16) (Type 1c)



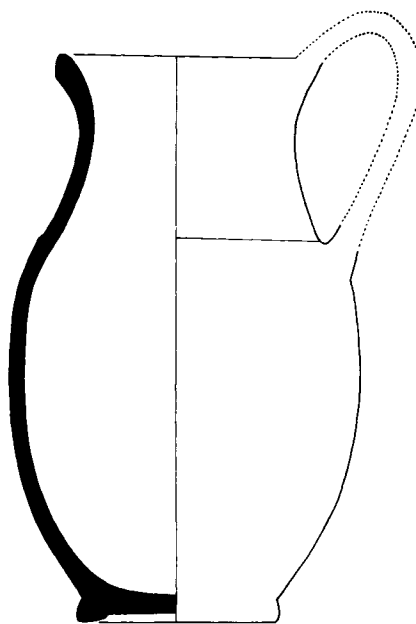
109 (33:4) (Type 1c)

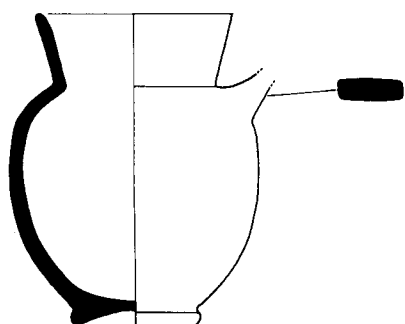


110 (35:4) (Type 1c)



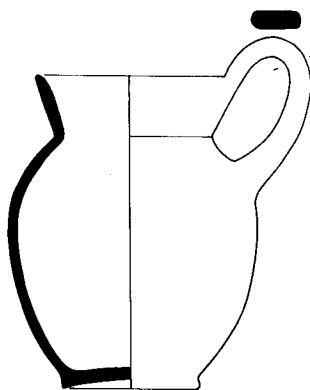
111 (34:3) (Type 1d)



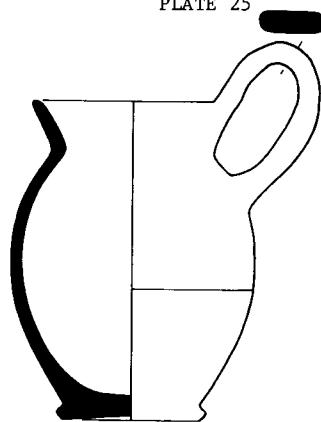


113 (31:2) (Type 2)

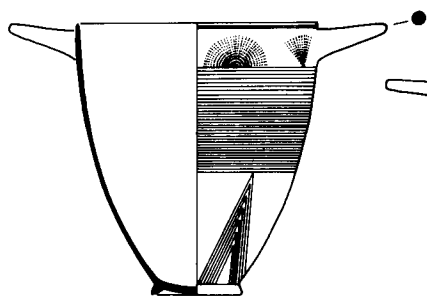
KOTYLE



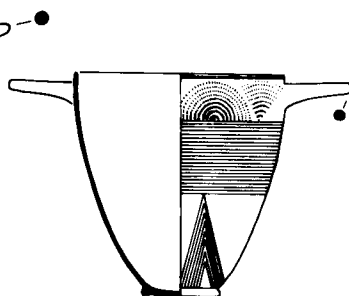
114 (34:4) (Type 2)



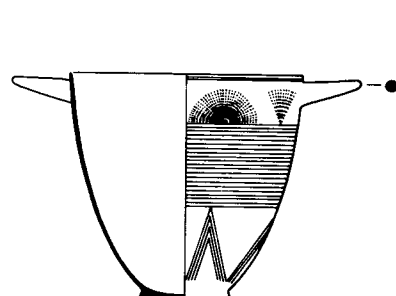
115 (36:6) (Type 2)



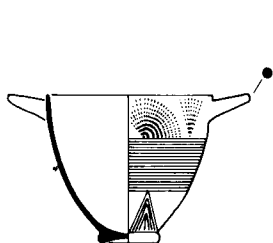
116 (2:2) (Type a)



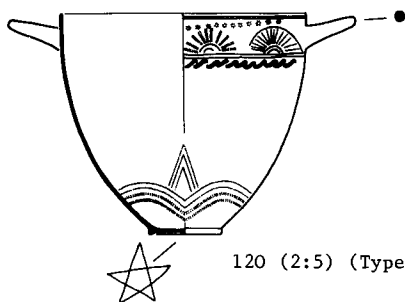
117 (2:3) (Type a)



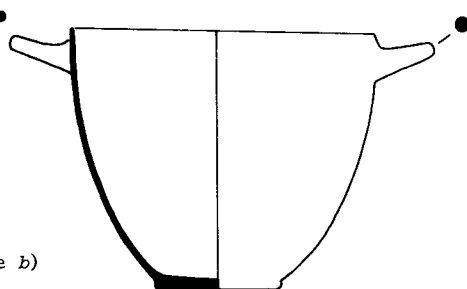
118 (2:4) (Type a)



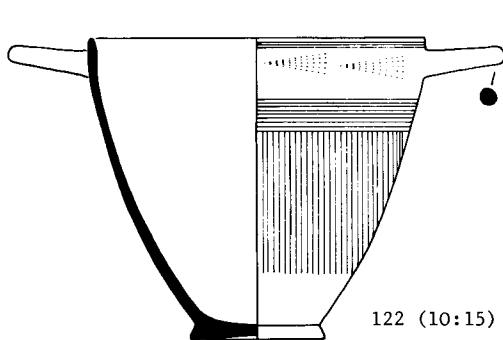
119 (1:1) (Type b)



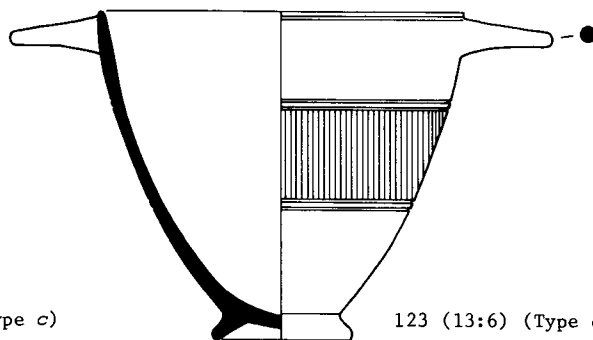
120 (2:5) (Type b)



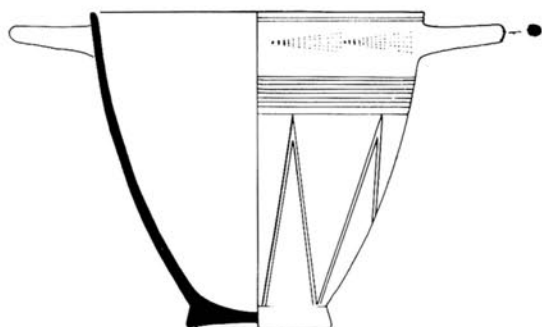
121 (3:2) (Type b)



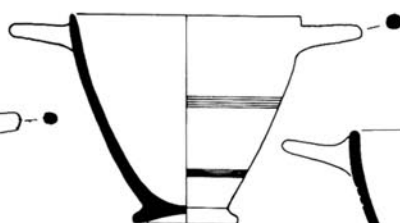
122 (10:15) (Type c)



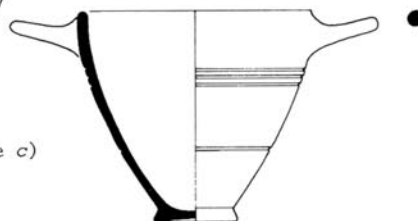
123 (13:6) (Type c)



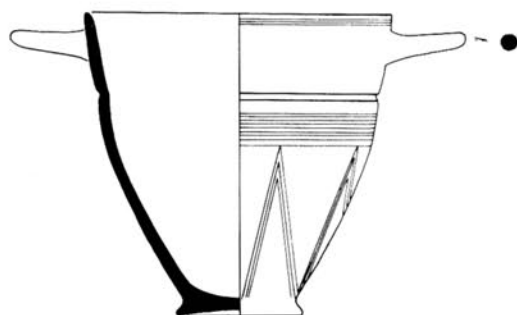
124 (13:7) (Type c)



125 (15:7) (Type c)



126 (Type c)



127 (13:8) (Type d)

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128 (20:1) (Type 1a)



129 (20:1) (Type 1a)



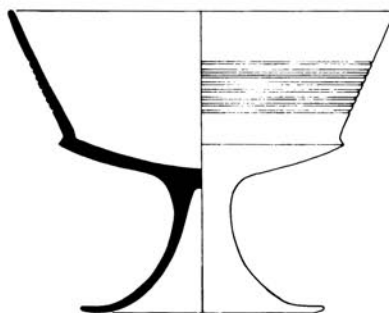
130 (20:2) (Type 1b)



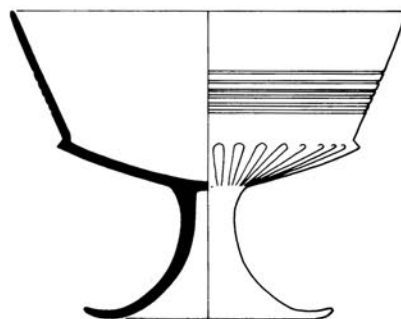
131 (20:2) (Type 1b)



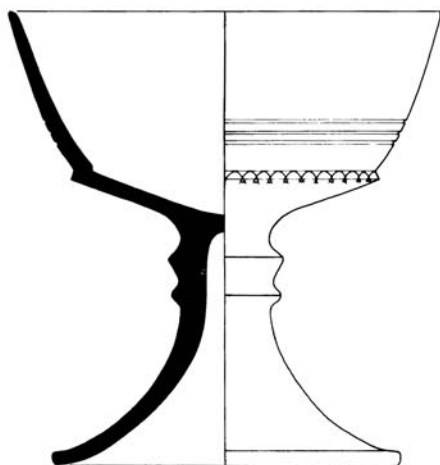
132 (4:5) (Type 2a)



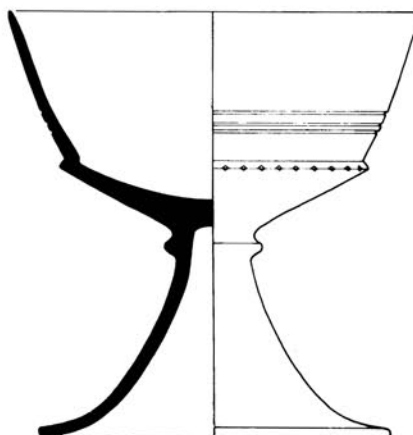
133 (Type 2b)



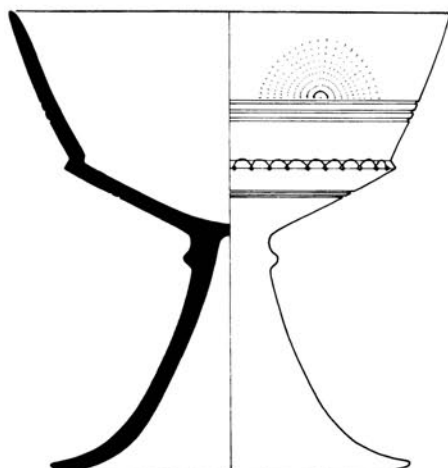
134 (9:6) (Type 2b)



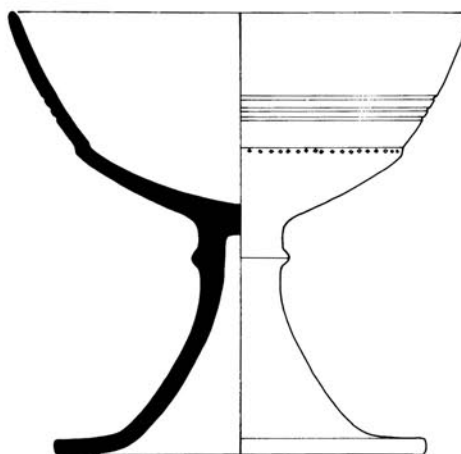
135 (13:11) (Type 2c)



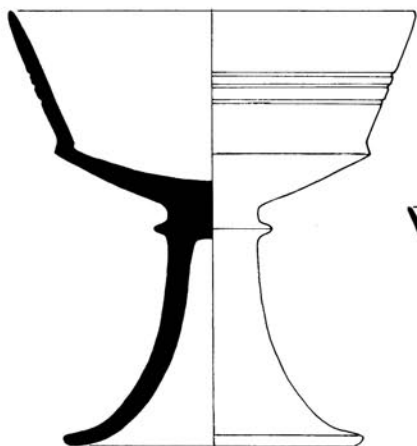
136 (10:16) (Type 2d)



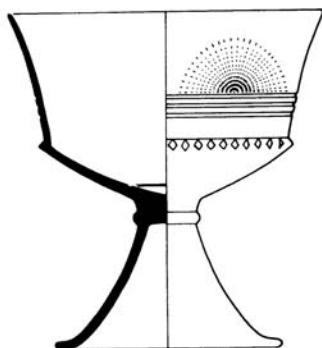
137 (13:12) (Type 2d)



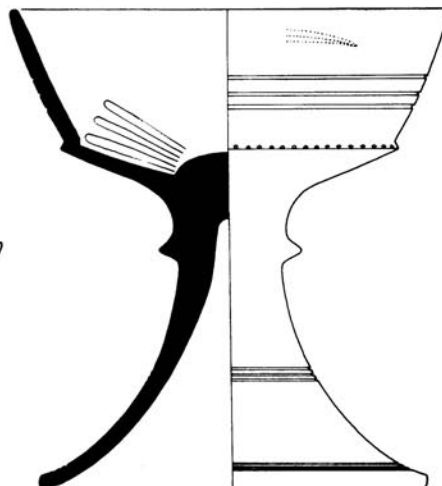
138 (37:6) (Type 2d)



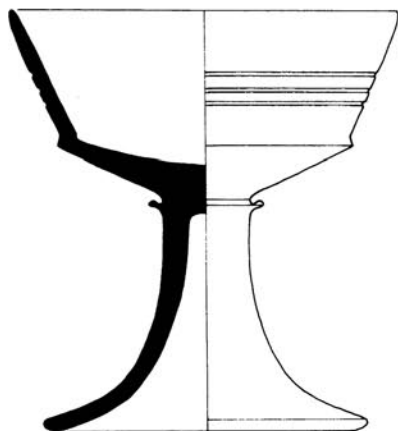
139 (37:10) (Type 2d)



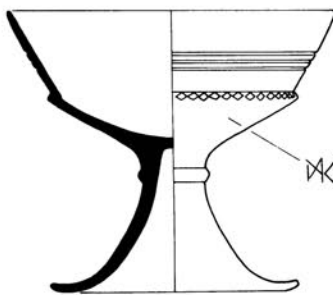
140 (9:7) (Type 2d)



141 (29:18) (Type 2d)



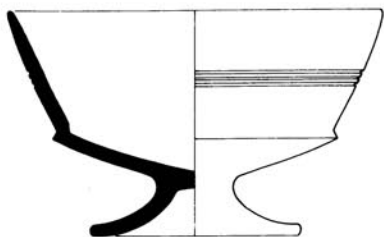
142 (37:9) (Type 2d)



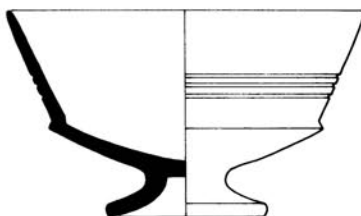
143 (Type 2d)



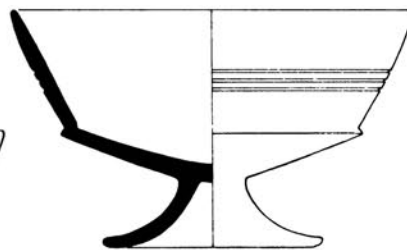
144 (22:6) (Type 2e)



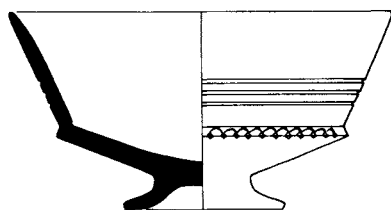
145 (10:19) (Type 3a)



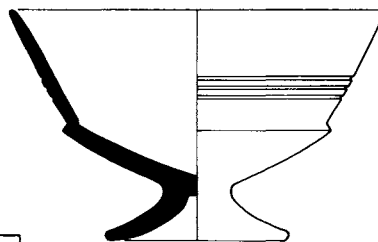
146 (8:6) (Type 3a)



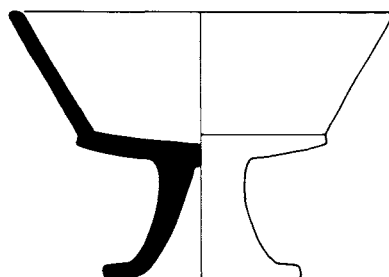
147 (14:10) (Type 3a)



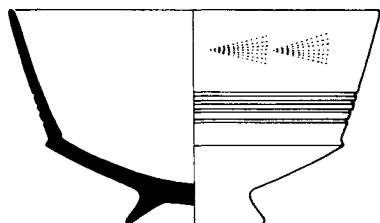
148 (17:2) (Type 3a)



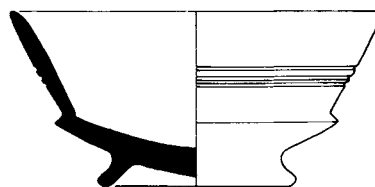
149 (27:8) (Type 3a)



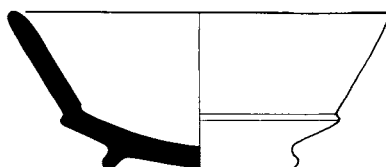
150 (36:8) (Type 3b)



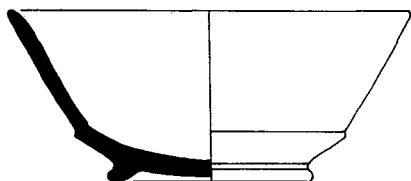
151 (8:7) (Type 4a)



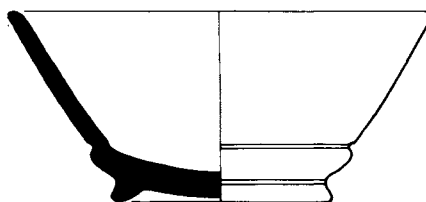
152 (27:11) (Type 4b)



153 (Type 4b)



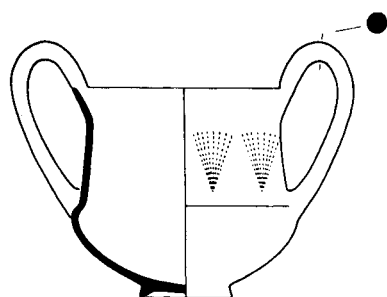
154 (30:4) (Type 4b)



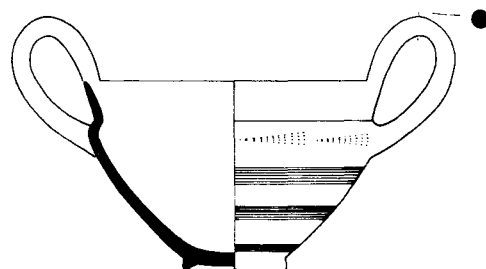
155 (30:5) (Type 4c)



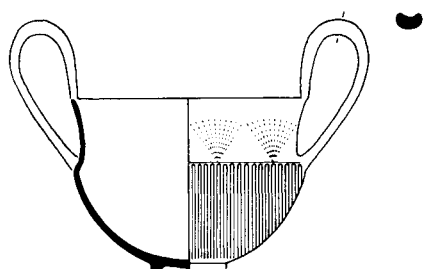
156 (Type 4c)



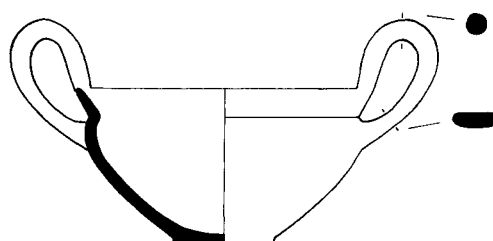
157 (5:4) (Type 1)



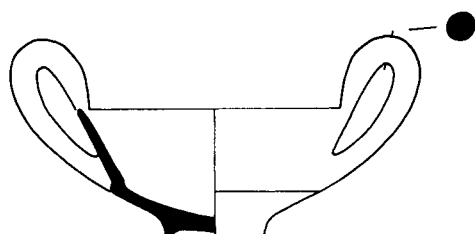
158 (6:6) (Type 2)



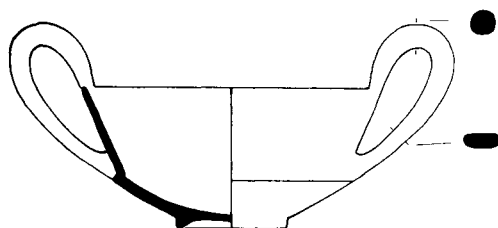
159 (Type 2)



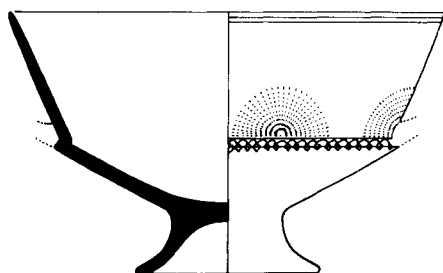
160 (8:10) (Type 2)



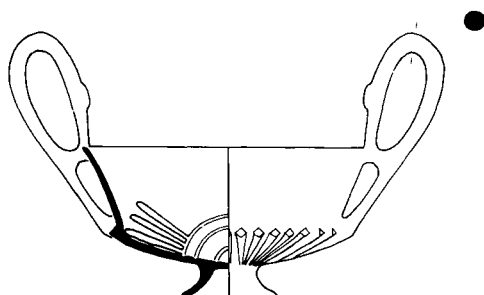
161 (10:21) (Type 3a)



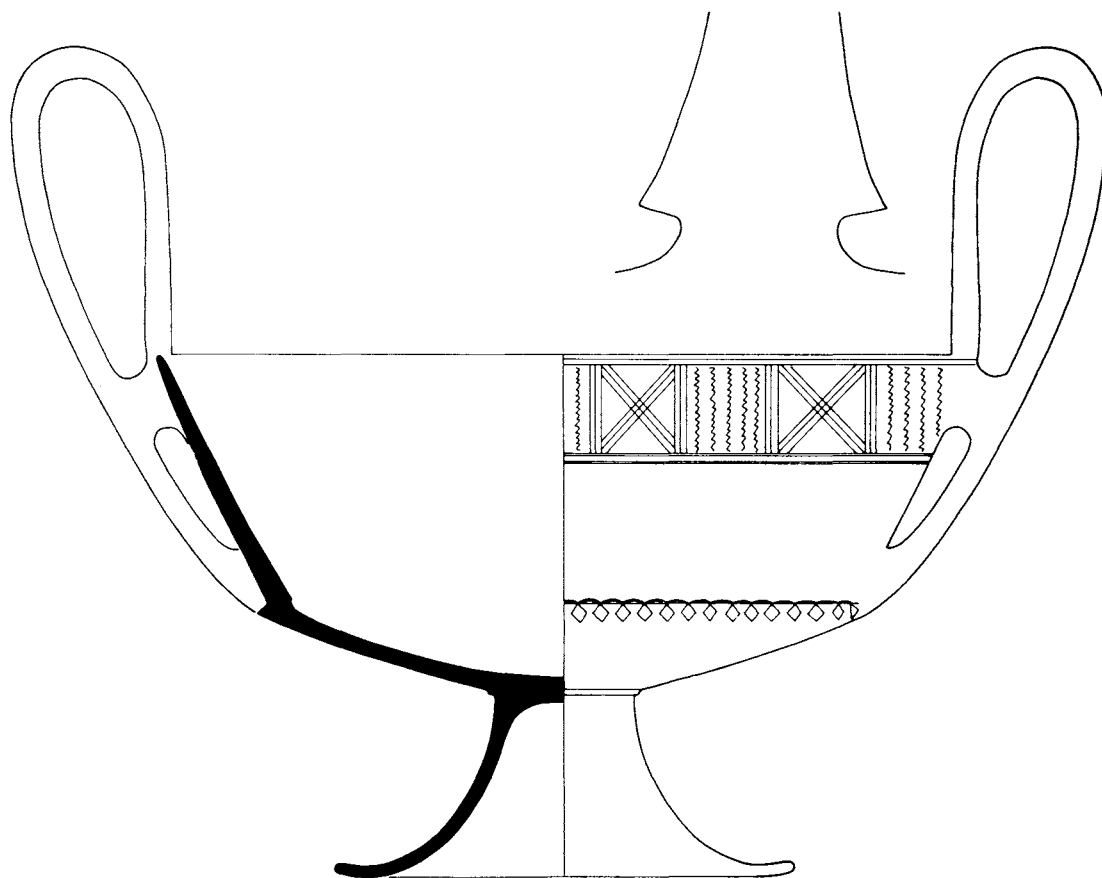
162 (8:11) (Type 3a)



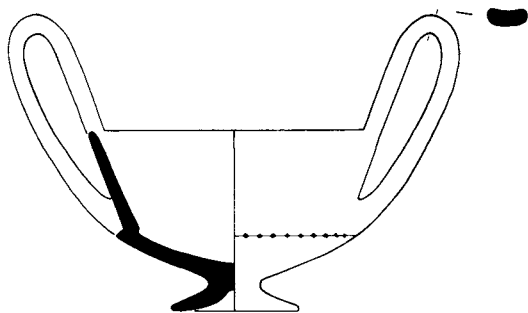
163 (6:7) (Type 3b)



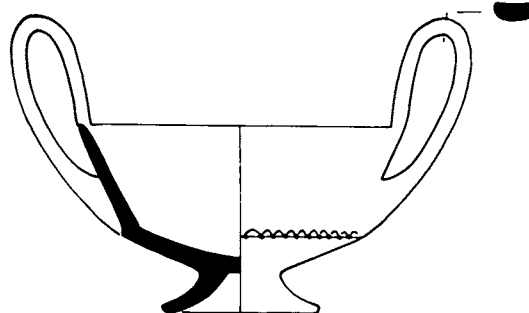
164 (Type 3c)



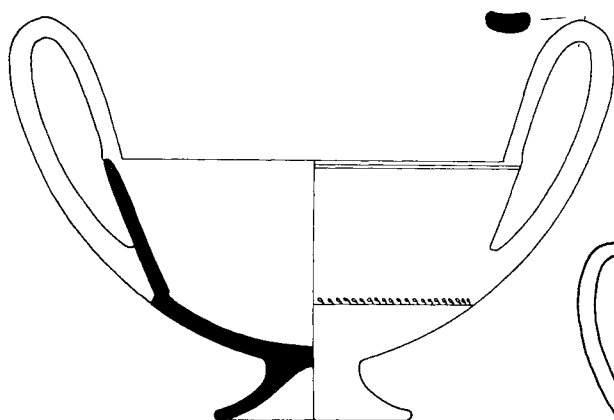
165 (12:1) (Type 3d)



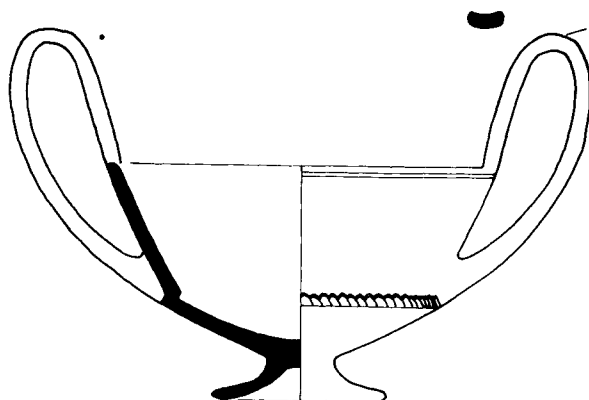
166 (10:22) (Type 3e)



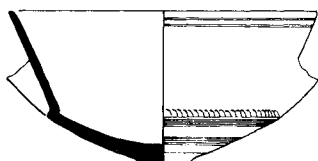
167 (14:11) (Type 3e)



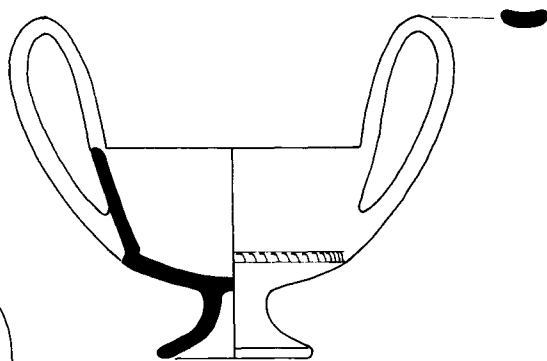
168 (14:15) (Type 3e)



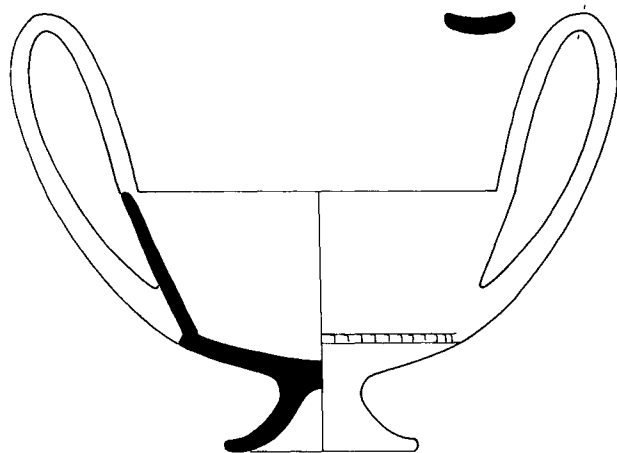
169 (16:6) (Type 3e)



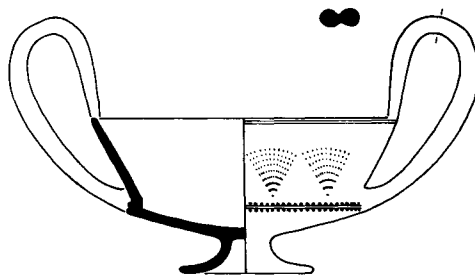
170 (37:11) (Type 3e)



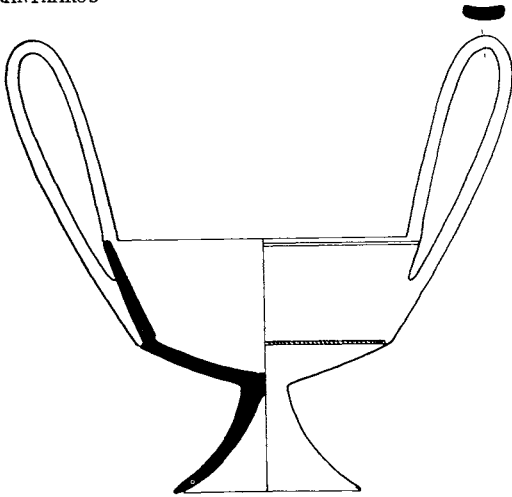
171 (37:14) (Type 3e)



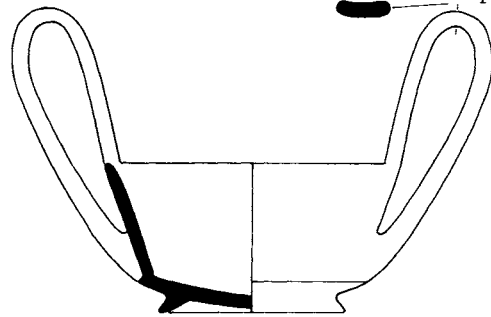
172 (27:13) (Type 3e)



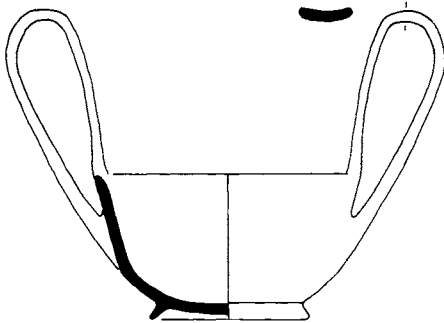
173 (Type 3f)



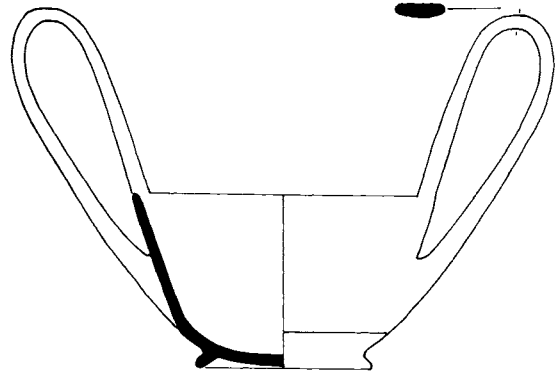
174 (14:17) (Type 3g)



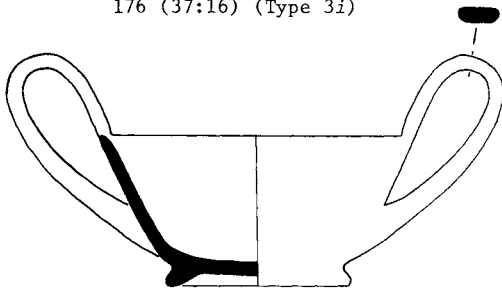
175 (33:8) (Type 3h)



176 (37:16) (Type 3i)



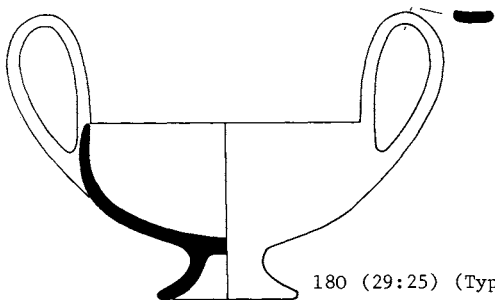
177 (33:10) (Type 3i)



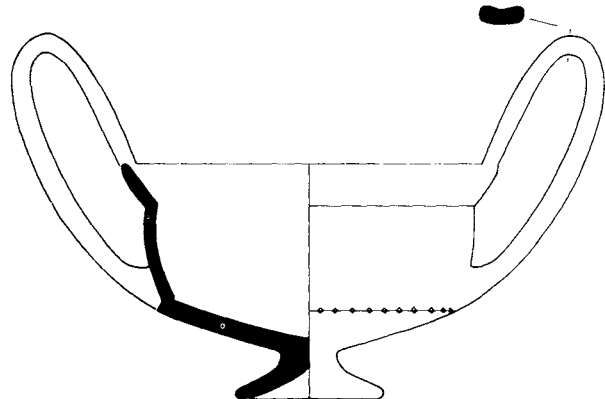
178 (27:20) (Type 3j)



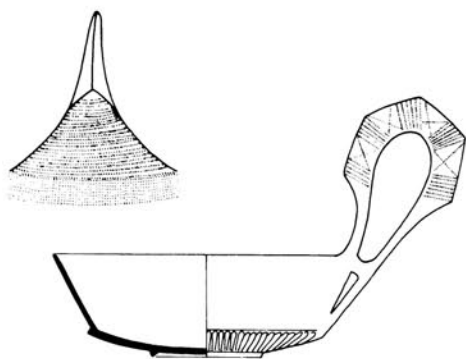
179 (Type 3j)



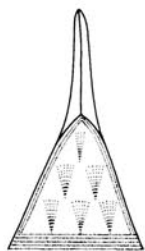
180 (29:25) (Type 5)



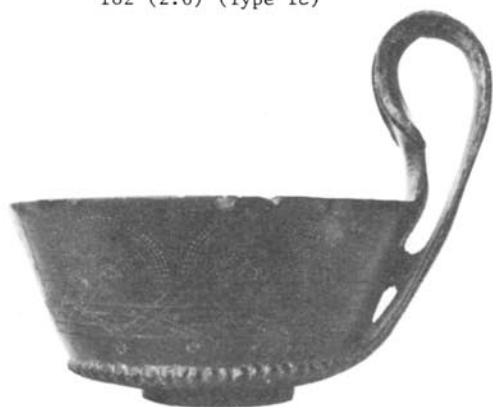
181 (11:4) (Type 6)



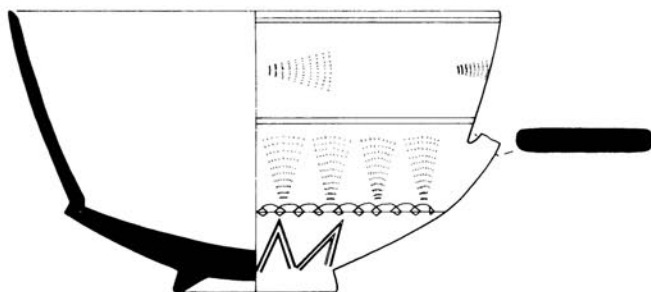
182 (2:6) (Type 1c)



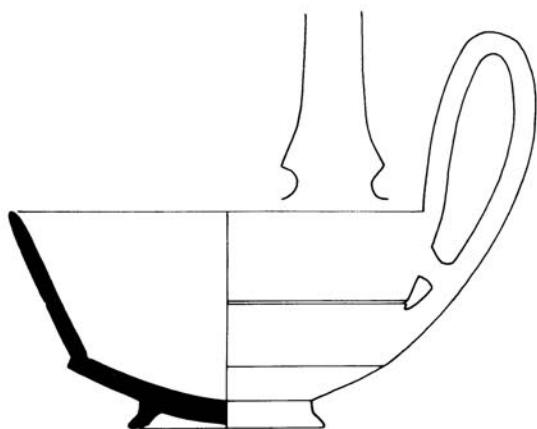
183 (4:7) (Type 1c)



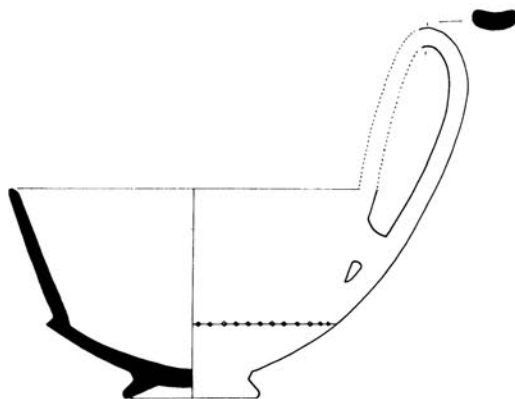
184 (4:8) (Type 1d)



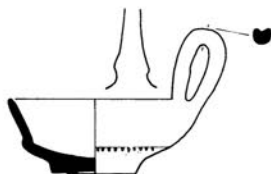
185 (7:17) (Type 1d)



186 (14:19) (Type 1d)



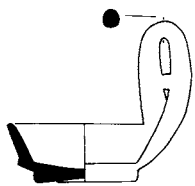
187 (15:15) (Type 1d)



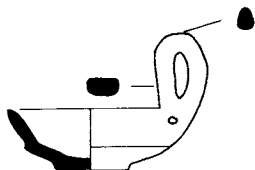
188 (23:20) (Type 1e)



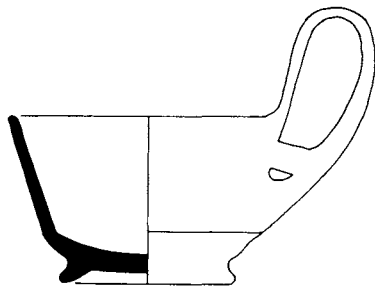
189 (14:20) (Type 1e)



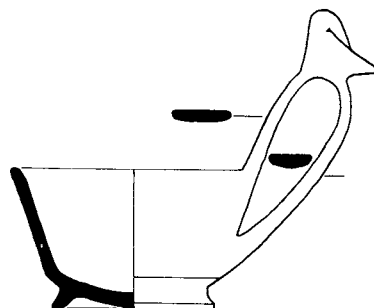
190 (29:27) (Type 1e)



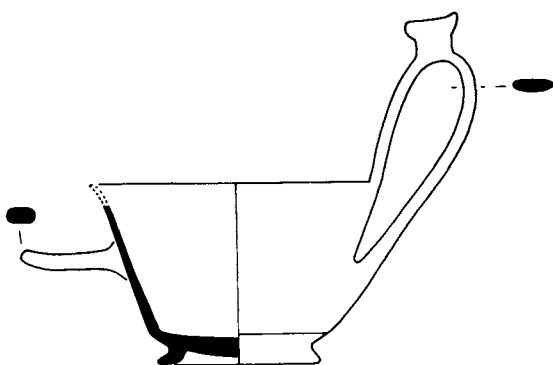
191 (28:8) (Type 1e)



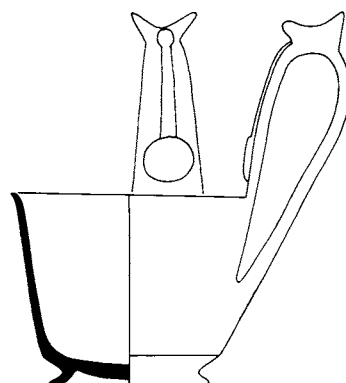
192 (38:3) (Type 1f)



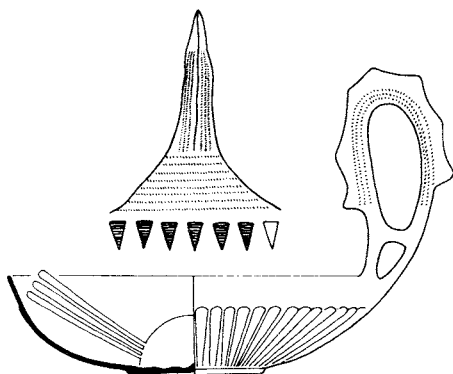
193 (39:1) (Type 1f)



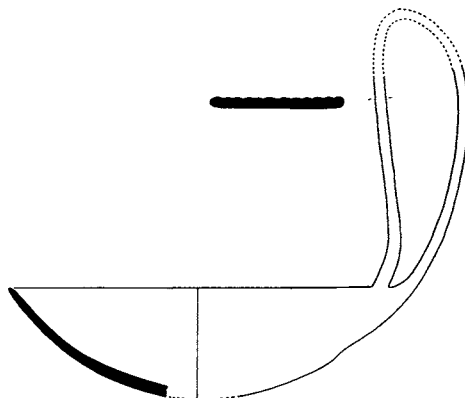
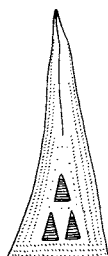
194 (34:5) (Type 1g)



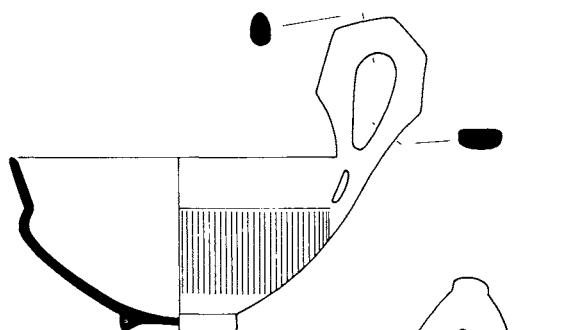
195 (Type 1h)



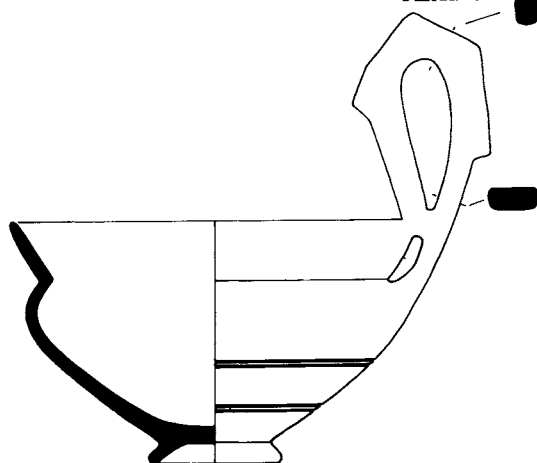
196 (3:3) (Type 2)



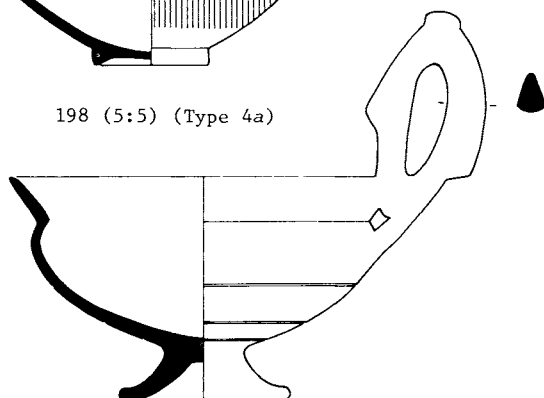
197 (3:4) (Type 3)



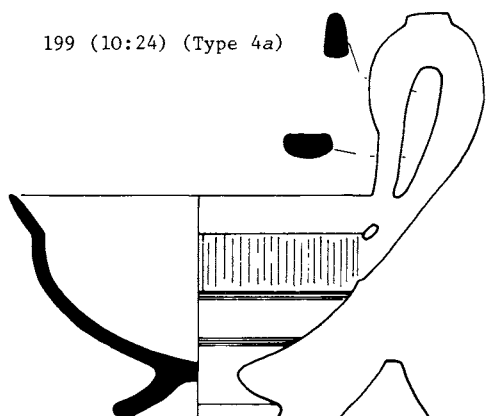
198 (5:5) (Type 4a)



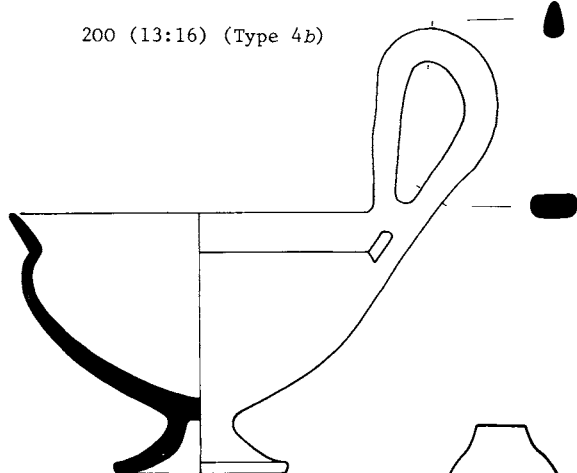
199 (10:24) (Type 4a)



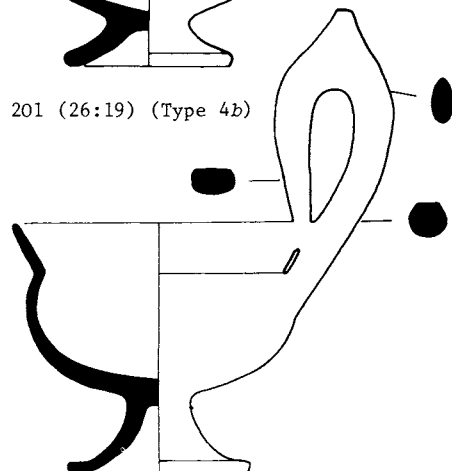
200 (13:16) (Type 4b)



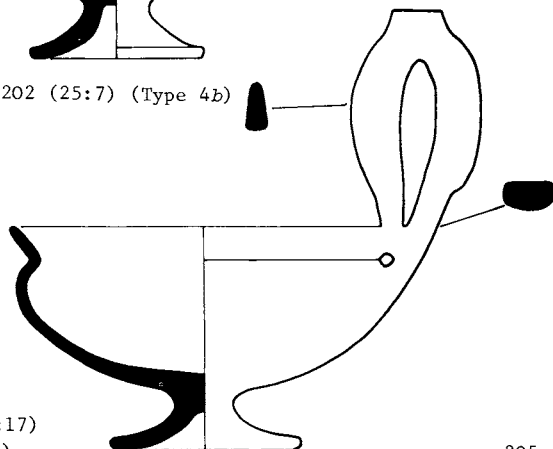
201 (26:19) (Type 4b)



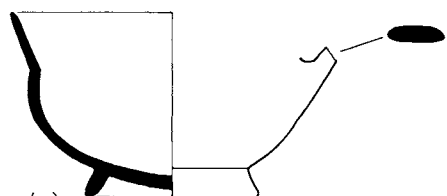
202 (25:7) (Type 4b)



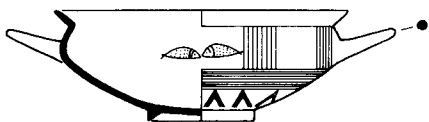
203 (31:6) (Type 4b)



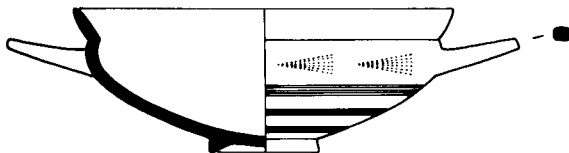
204 (37:17)
(Type 4b)



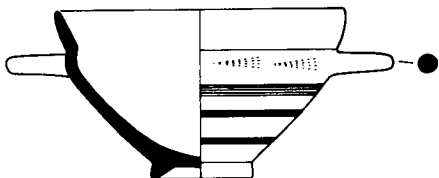
205 (Type 4c)



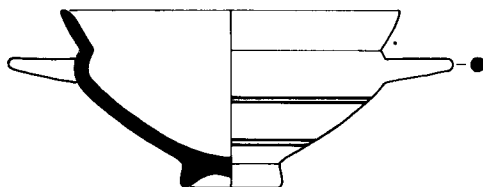
206 (2:7) (Type 1a)



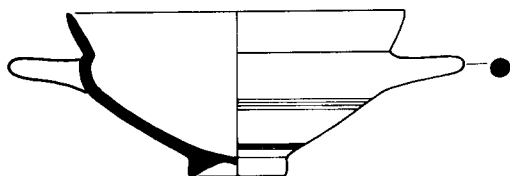
207 (8:12) (Type 1b)



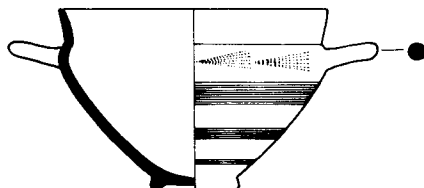
208 (11:5) (Type 1c)



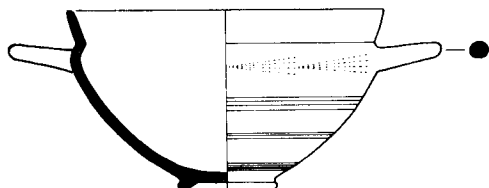
209 (13:17) (Type 1c)



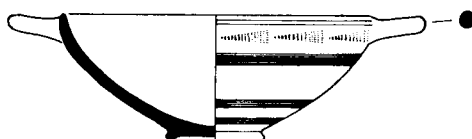
210 (15:16) (Type 1c)



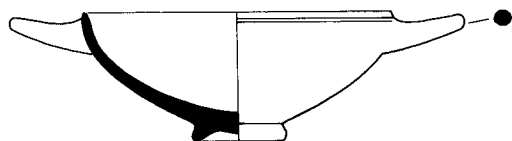
211 (23:24) (Type 1c)



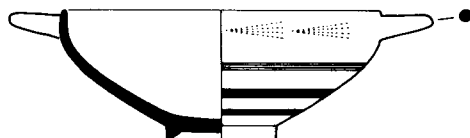
212 (23:25) (Type 1c)



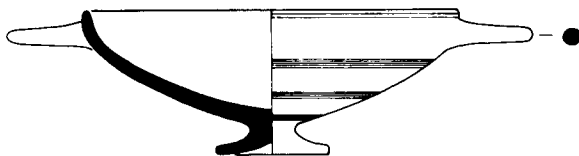
213 (23:27) (Type 2a)



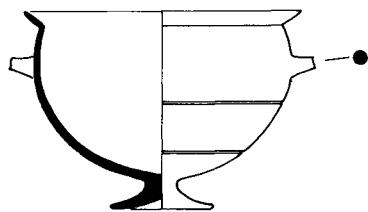
214 (Type 2a)



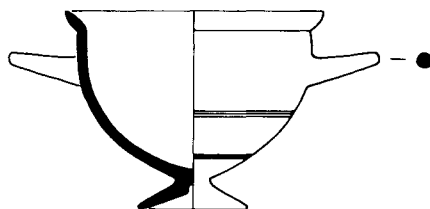
215 (Type 2a)



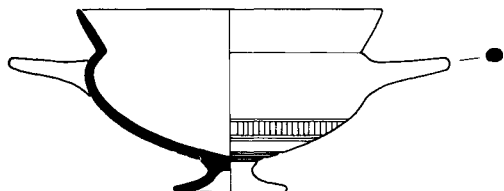
216 (7:18) (Type 2b)



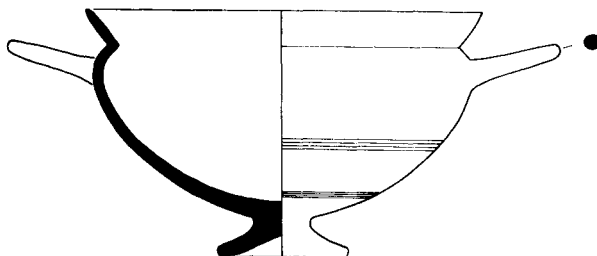
217 (Type 3a)



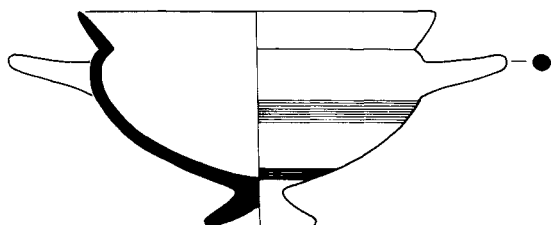
218 (Type 3a)



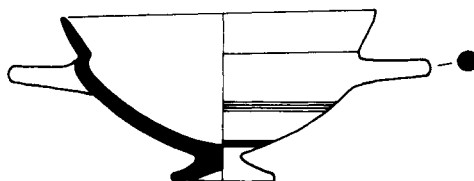
219 (10:26) (Type 3b)



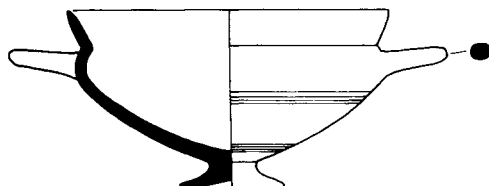
220 (13:18) (Type 3b)



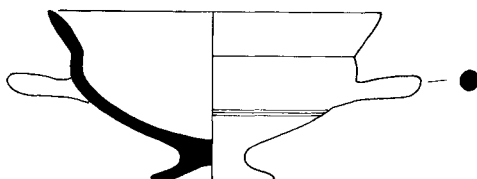
221 (17:5) (Type 3b)



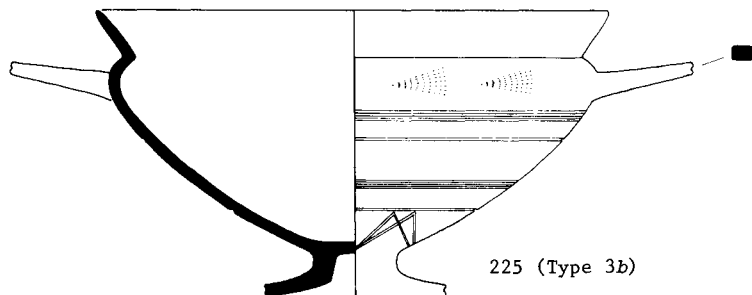
222 (8:13) (Type 3b)



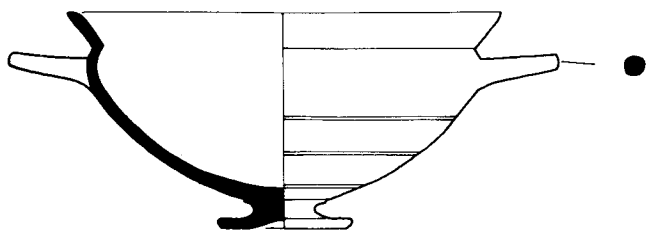
223 (15:19) (Type 3b)



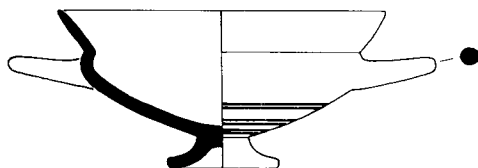
224 (18:17) (Type 3b)



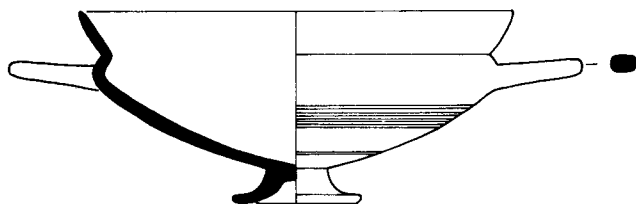
225 (Type 3b)



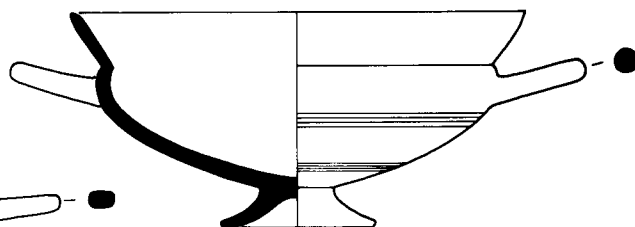
226 (16:7) (Type 3b)



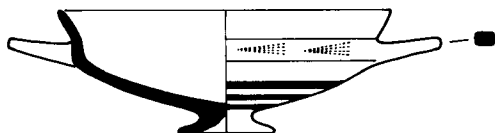
227 (13:23) (Type 3b)



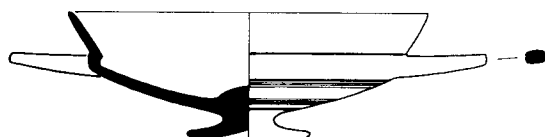
228 (13:21) (Type 3b)



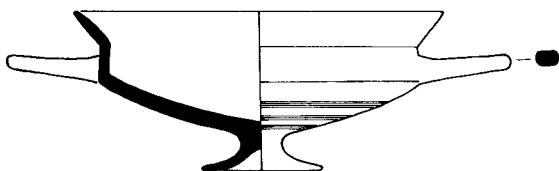
229 (14:21) (Type 3b)



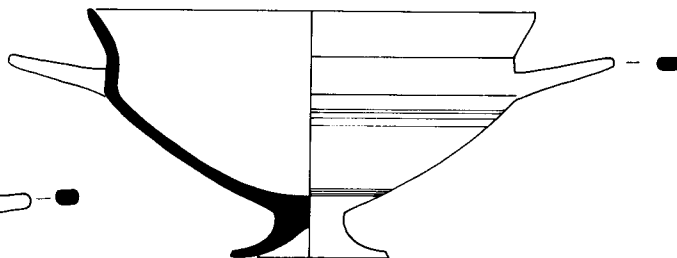
230 (8:14) (Type 3c)



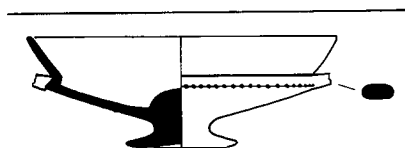
231 (Type 3c)



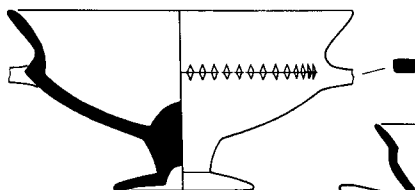
232 (32:10) (Type 3c)



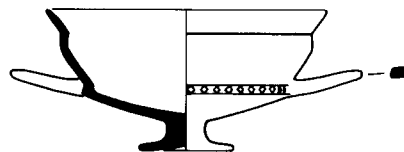
233 (13:24) (Type 3c)



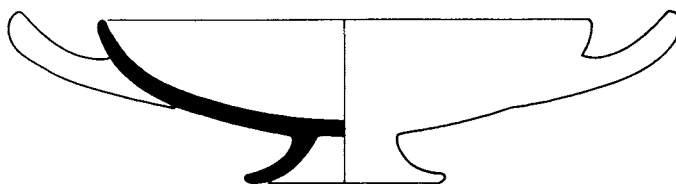
234 (13:25) (Type 4a)



235 (Type 4a)

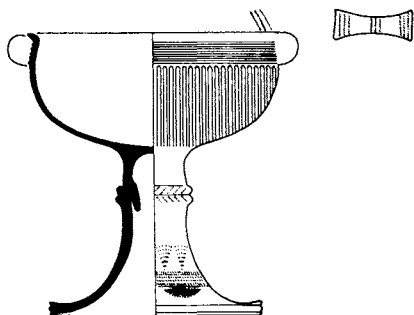


236 (Type 4b)

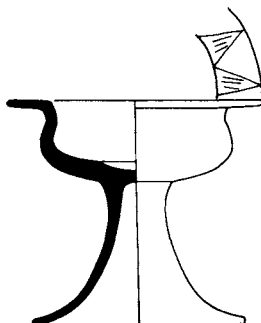


237

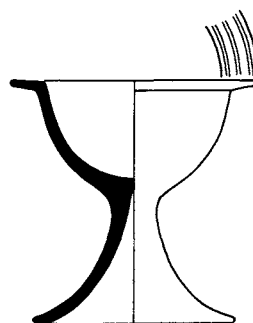
GOBLET



238 (1:3) (Type a)

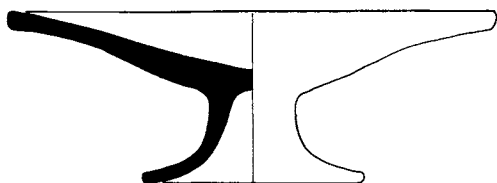


239 (Type b)

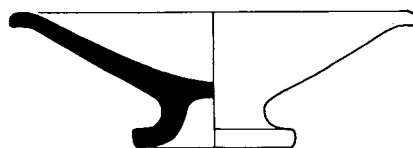


240 (Type b)

PLATE



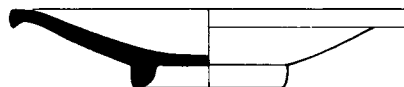
241 (36:9) (Type 1)



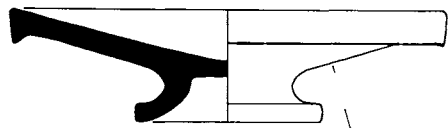
242 (39:2) (Type 1)



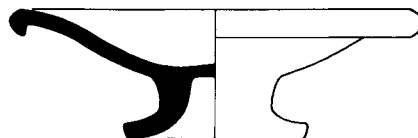
243 (38:4) (Type 2)



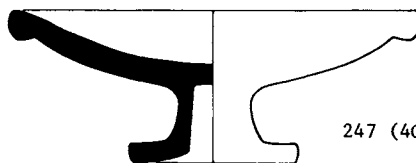
244 (40:1) (Type 2)



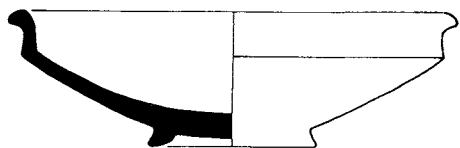
245 (39:3) (Type 3)



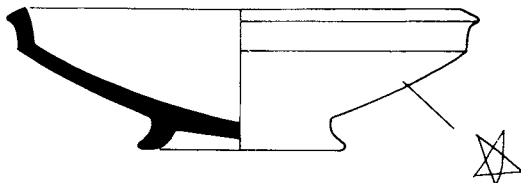
246 (40:2) (Type 3)



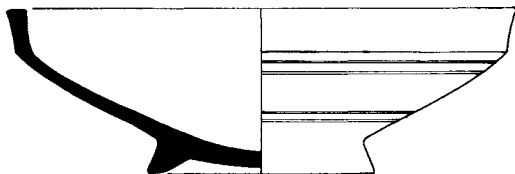
247 (40:3) (Type 3)



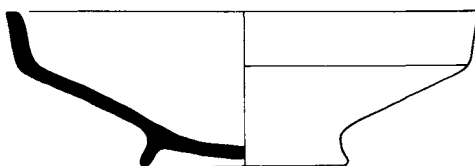
248 (27:21) (Type 1)



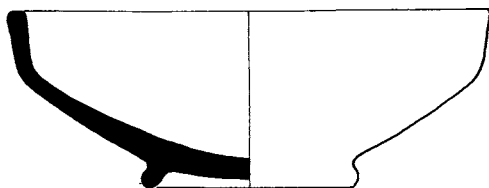
249 (27:22) (Type 1)



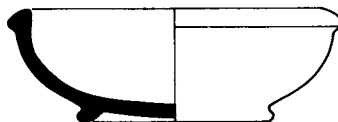
250 (Type 2)



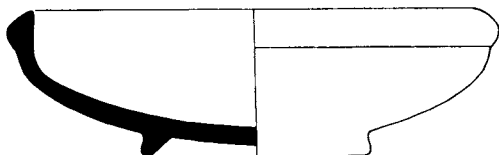
251 (Type 2)



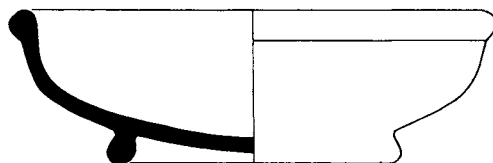
252 (38:5) (Type 2)



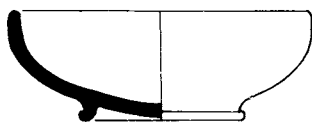
253 (34:7) (Type 3)



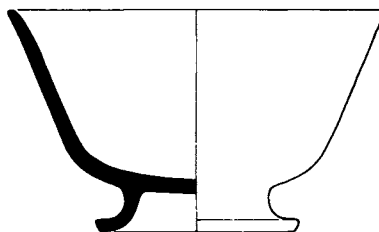
254 (40:5) (Type 3)



255 (40:6) (Type 3)



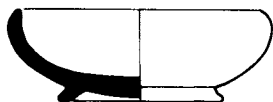
256 (39:4) (Type 4)



BEAKER

256A (34:8)

MINIATURE BOWL



257 (27:23) (Type 1)



258 (30:2) (Type 1)



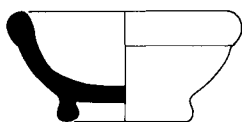
259 (36:10) (Type 1)



260 (37:18) (Type 2)



261 (38:6) (Type 2)



262 (40:7) (Type 2)



263 (36:11) (Type 3)



264 (38:7) (Type 3)



265 (39:5) (Type 3)



266 (37:19) (Type 4)

267 (39:10)
(Type 4)

268 (39:11) (Type 4)



269 (40:11) (Type 4)



270 (38:8) (Type 5)



271 (37:21) (Type 6)



272 (39:13) (Type 6)



273 (39:14) (Type 6)

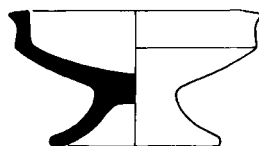


274 (40:14) (Type 6)

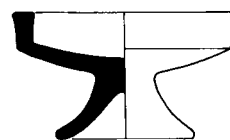
SMALL STEMMED BOWL



275 (27:25)



276 (27:26)

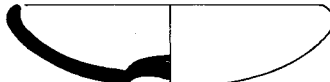


277 (27:27)

PHIALE



278 (27:28)

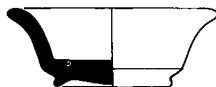


279 (27:29)

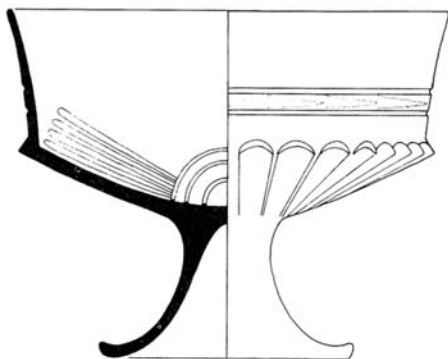


280

PIGMY BOWL



281 (33:12)



282 (1:4) (impasto)



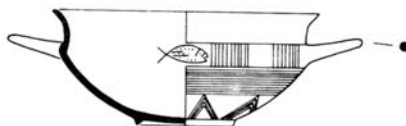
283 (1:8)



284 (1:10)



285 (1:11)



286 (2:8) (buccheroid impasto)



287 (2:12)



288 (2:15)



289 (3:6)



290 (3:8)



291 (4:10) (bucchero)



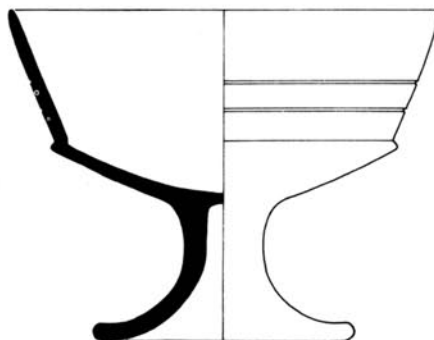
292 (4:11) (bucchero)



293 (5:9)



294 (5:9)



295 (6:12) (impasto)



296 (6:29)



297 (6:30)



298 (7:23)



299 (7:22)

PLATE 45



300 (8:18)



301 (8:21)



302 (8:22)



305 (8:28)



304 (8:33)



303 (8:27)



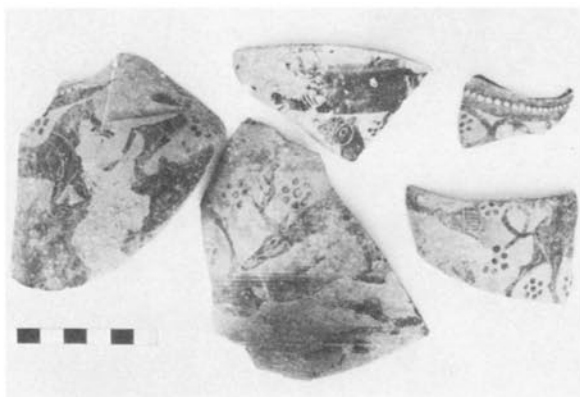
307 (9:13) (bucchero)



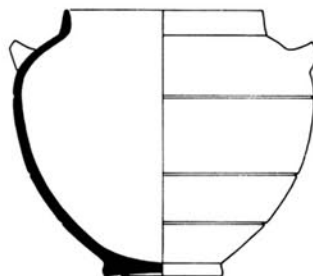
306 (9:14) (bucchero)



308 (10:36)



309 (11:8)



310 (13:27) (bucchero)



311 (13:28)



312 (13:34)



313 (13:37)



314 (15:25)



315 (15:26)



316 (15:27)



317 (15:31)



318 (16:10)



319 (19:12) 320 (19:13)



321 (20:6)



322 (21:4)



323 (22:29)



324 (23:44)



327 (23:47)



325 (23:49)



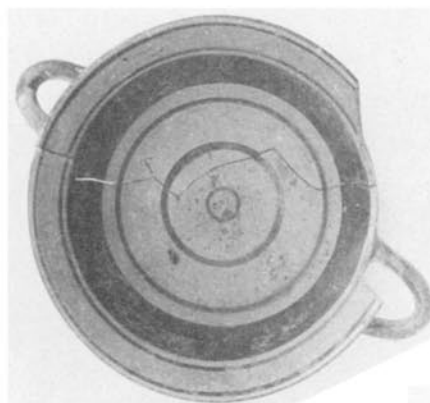
326 (23:51)



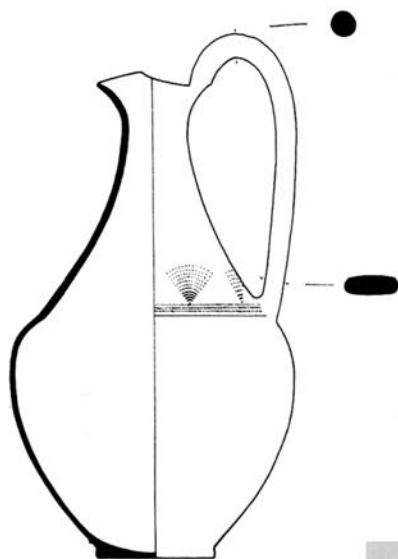
328 (24:20)



329 (24:23)



330 (24:23)



331 (25:8) (impasto)



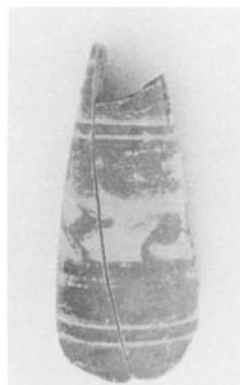
332 (26:25)



333 (26:28)



334 (26:33)



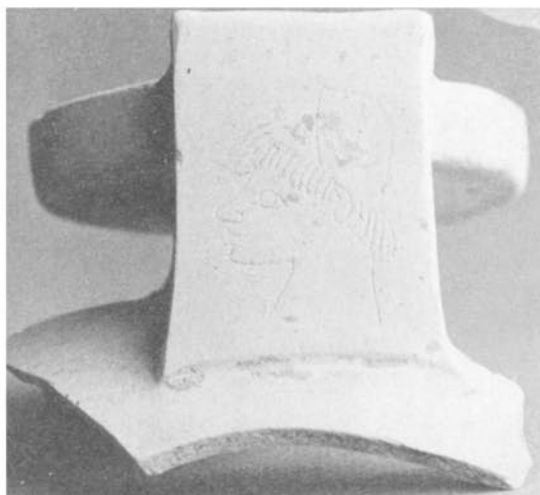
335 (26:35)



336 (26:36)



337 (26:37)



338 (26:39)



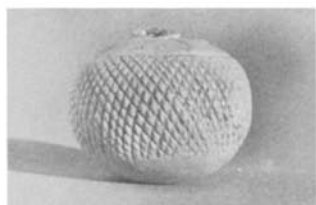
339 (26:40)



340 (26:41)



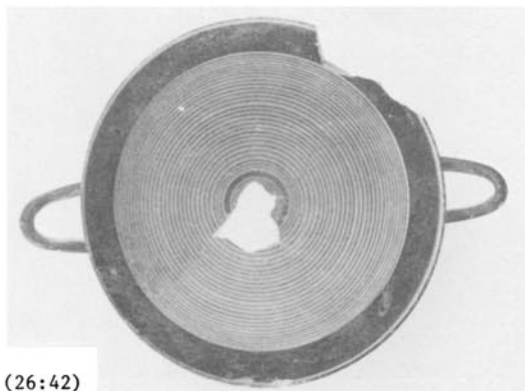
341 (26:41)



342 (26:43)



343 (26:42)



344 (26:42)



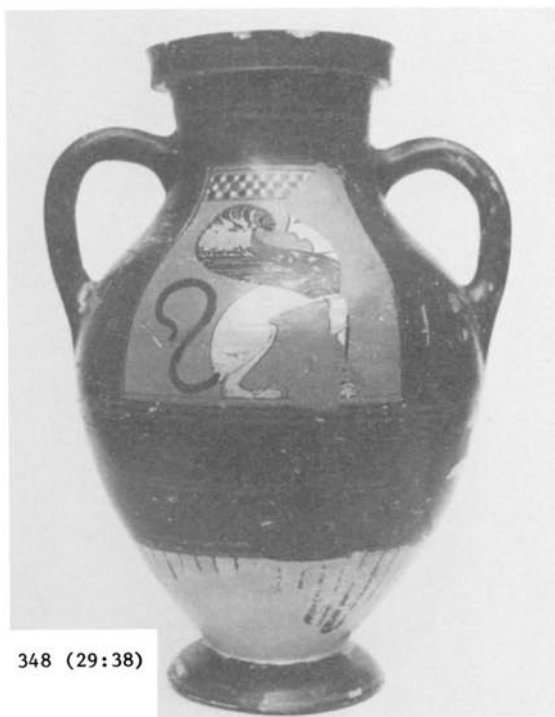
346 (28:12)



345 (28:13)



347 (29:39)



348 (29:38)



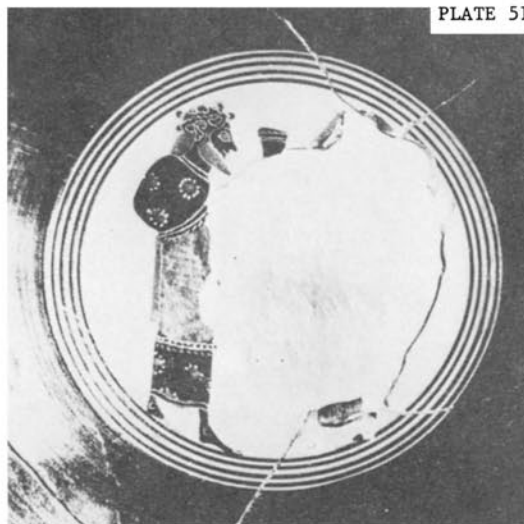
349 (29:40)



350 (29:41)



351 (29:43)



352 (30:8)



353 (30:8)



354 (31:13)



355 (31:9)



356 (31:10)



357 (31:12)



358 (31:14)



359 (31:15)



360 (31:16)



361 (31:17)



363 (32:15)



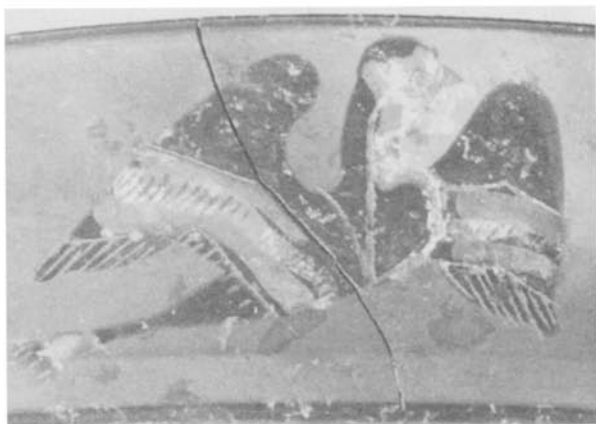
362 (32:14)



364 (33:15)



365 (33:17)



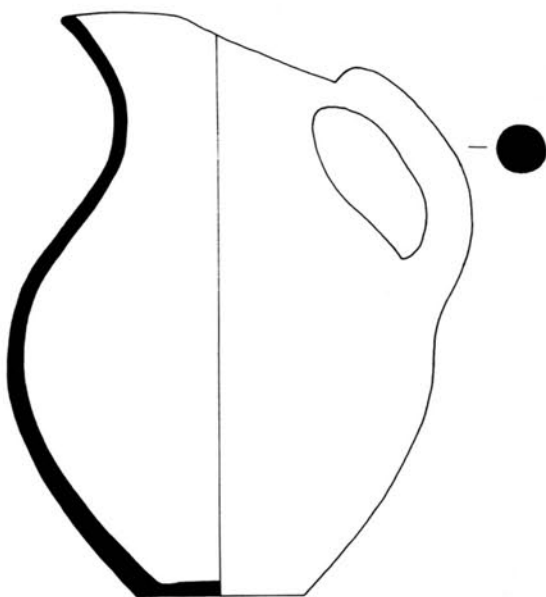
366 (33:18)



367 (34:22)



368 (34:24)



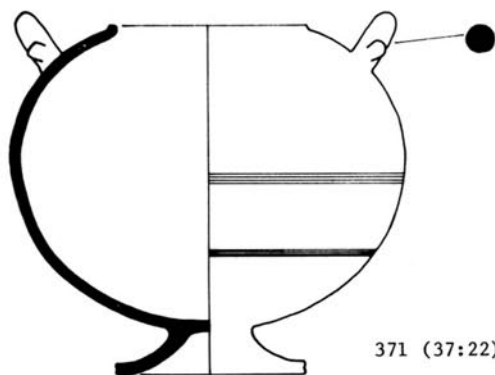
369 (35:5) (coarse ware)



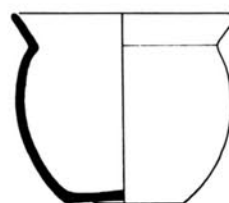
370 (35:6)



372 (37:23) (coarse ware)



371 (37:22) (bucchero)



373 (37:24) (coarse ware)



374 (37:28,26,27)



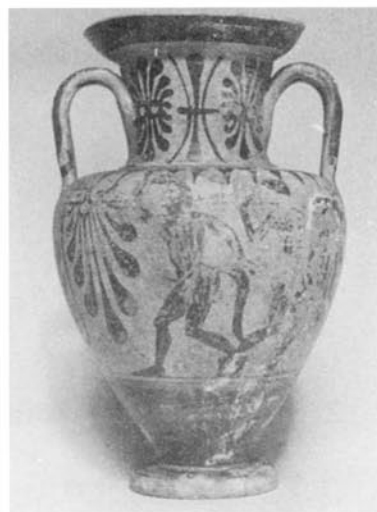
376 (37:30)



377 (37:31)



378 (37:32)



375 (37:29)



379 (38:32)



380 (38:34)



381 (38:35)



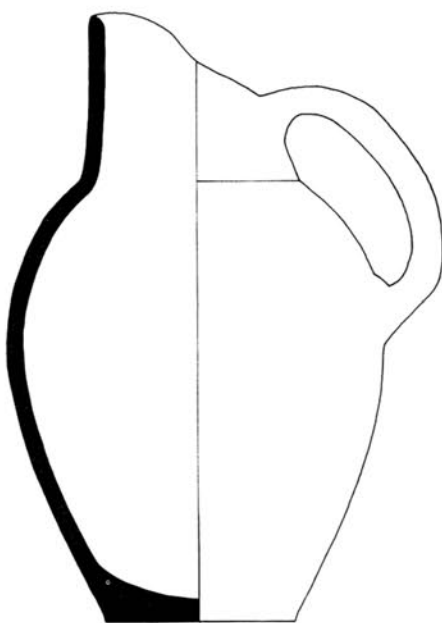
382 (38:37)



383 (38:41)



384 (38:40)



385 (39:15) (coarse ware)



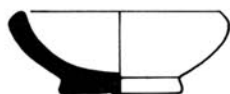
386 (39:16)



387 (39:17) (coarse ware)



388 (39:18) (coarse ware)



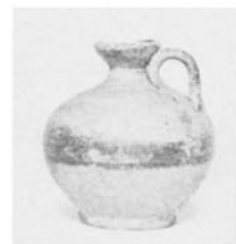
389 (39:19) (coarse ware)



390 (39:20) (coarse ware)



391 (39:24)



392 (39:26)



393 (39:27) (coarse painted ware)



394 (39:33)



395 (39:37)



396 (39:41)



397 (39:42)



398 (39:43)



399 (39:44)



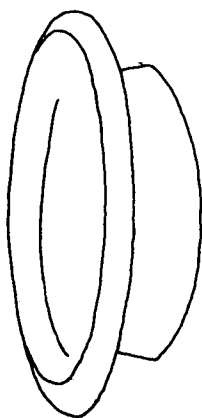
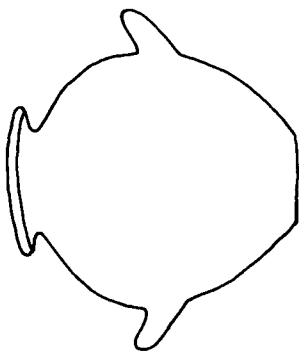
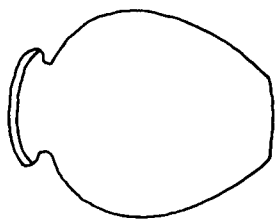
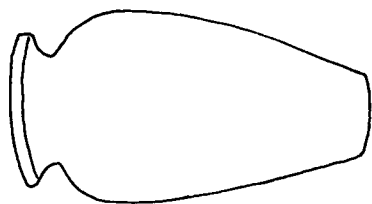
400 (39:45)



401 (39:46)



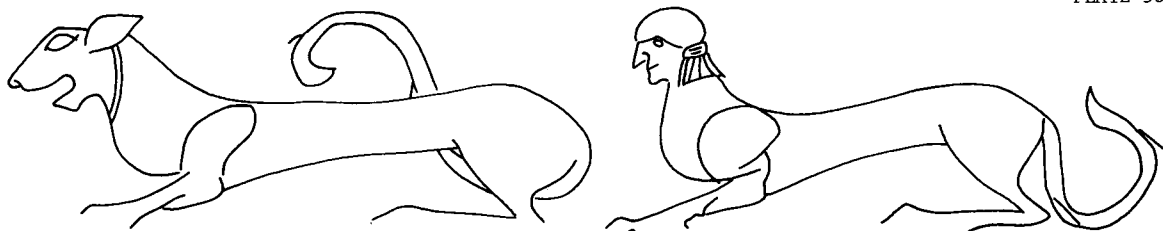
402 (40:20)



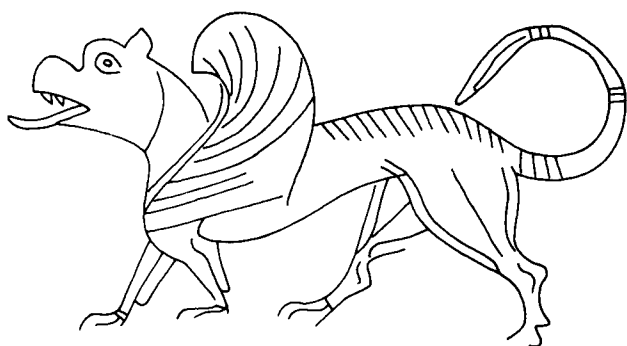
403-6: Red ware (not to scale)



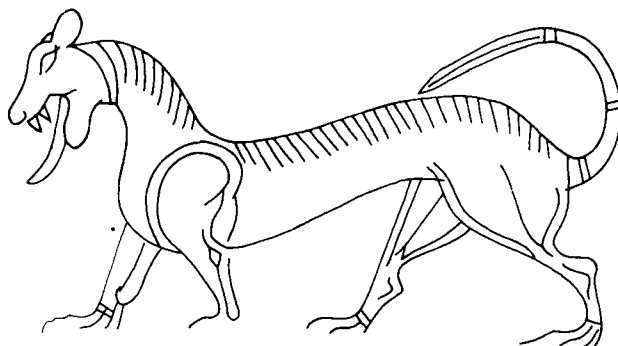
407 (2:1) (scale 1:2)



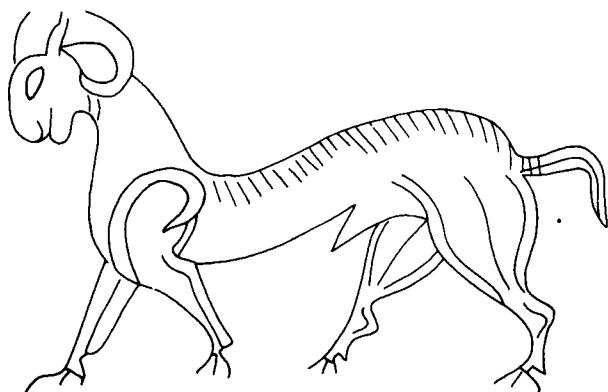
408 (12:1)



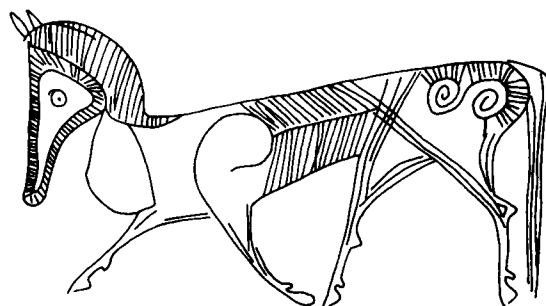
409 (Type 4a no.1) (detail)



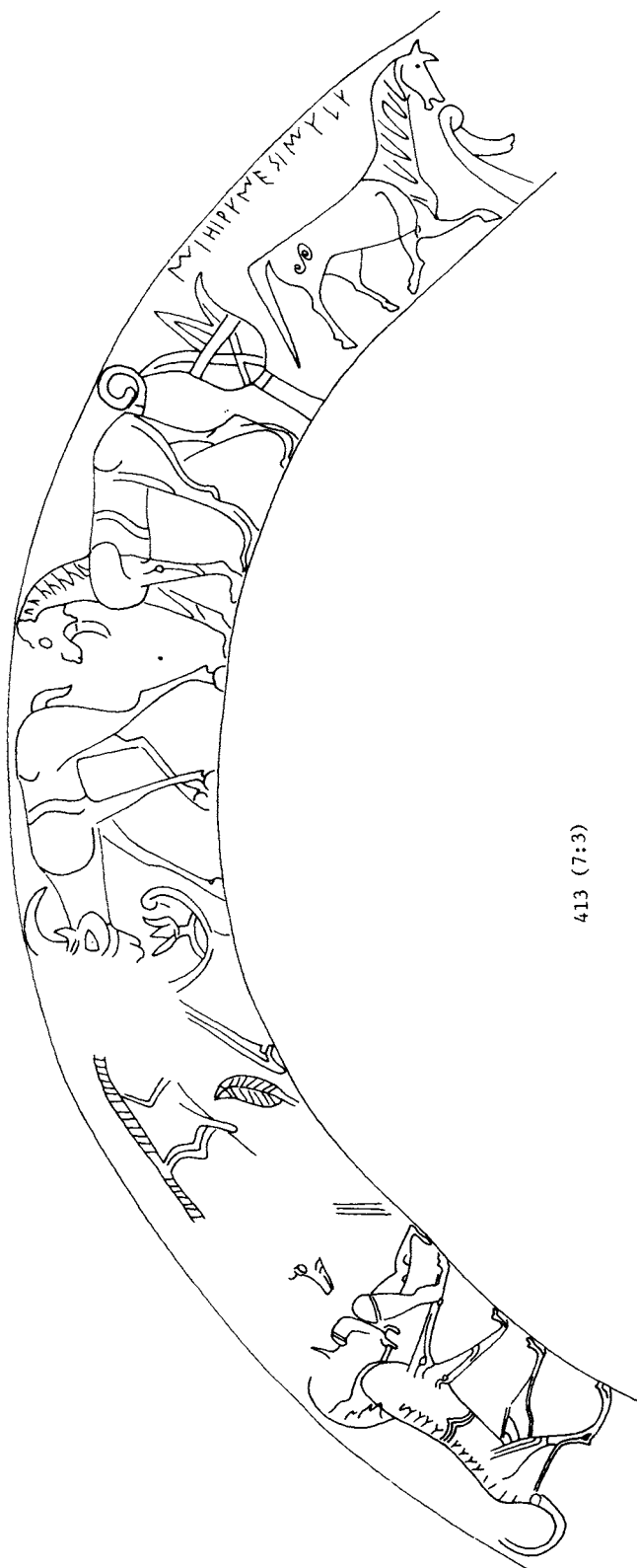
410 (Type 4a no.2) (detail)



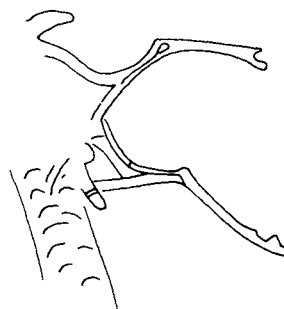
411 (Type 4a no.3) (detail)



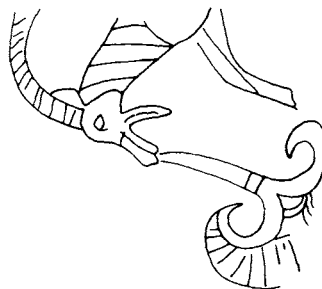
412 (Type 4c no.1) (detail) (scale 1:2)



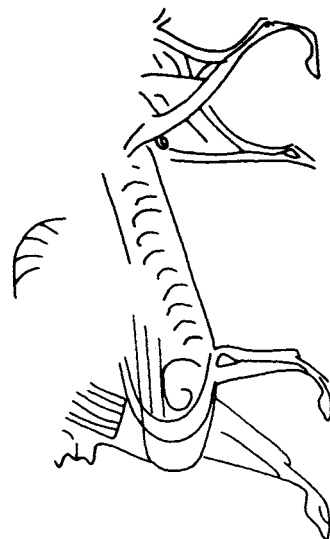
413 (7:3)

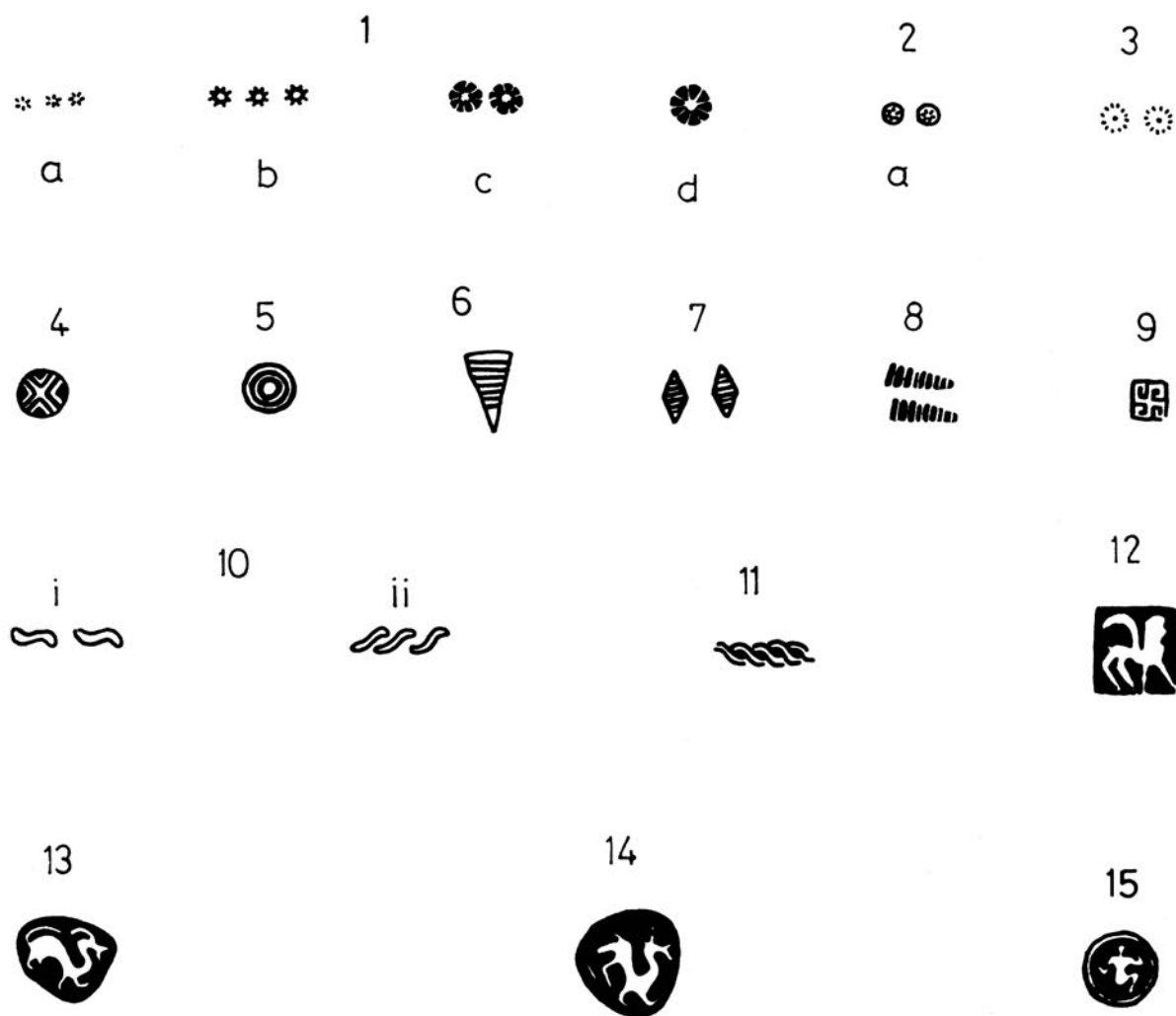


(scale 1:2)



414 (13:2) (details)





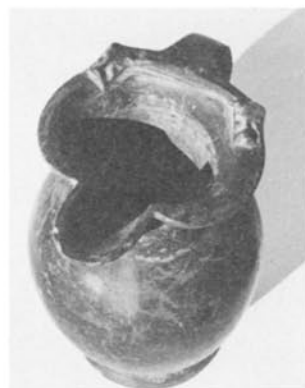
416-17 (3:2)



418 (3:4)



419 (26:7)



420 (Suppl.Cat. 9)



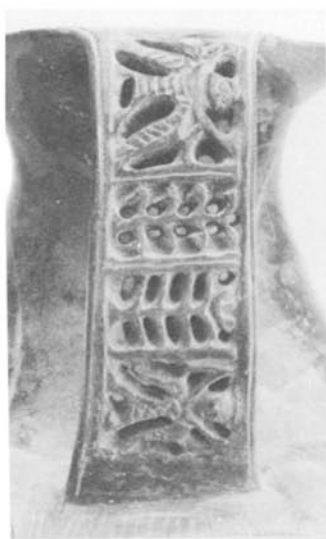
421 (22:6)



422 (3:4)



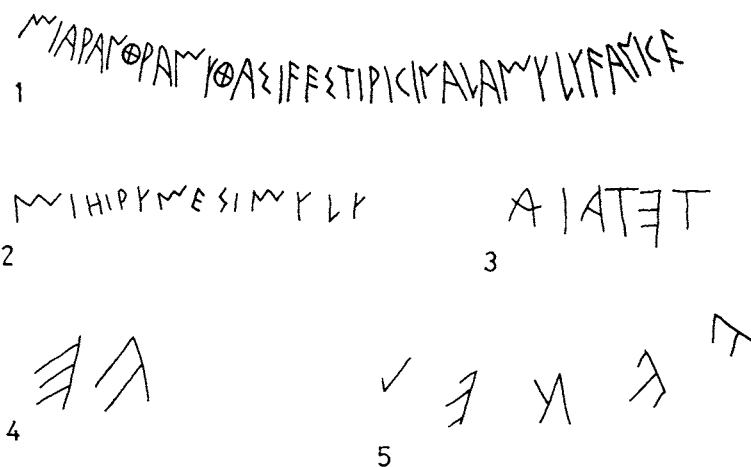
423 (3:4)



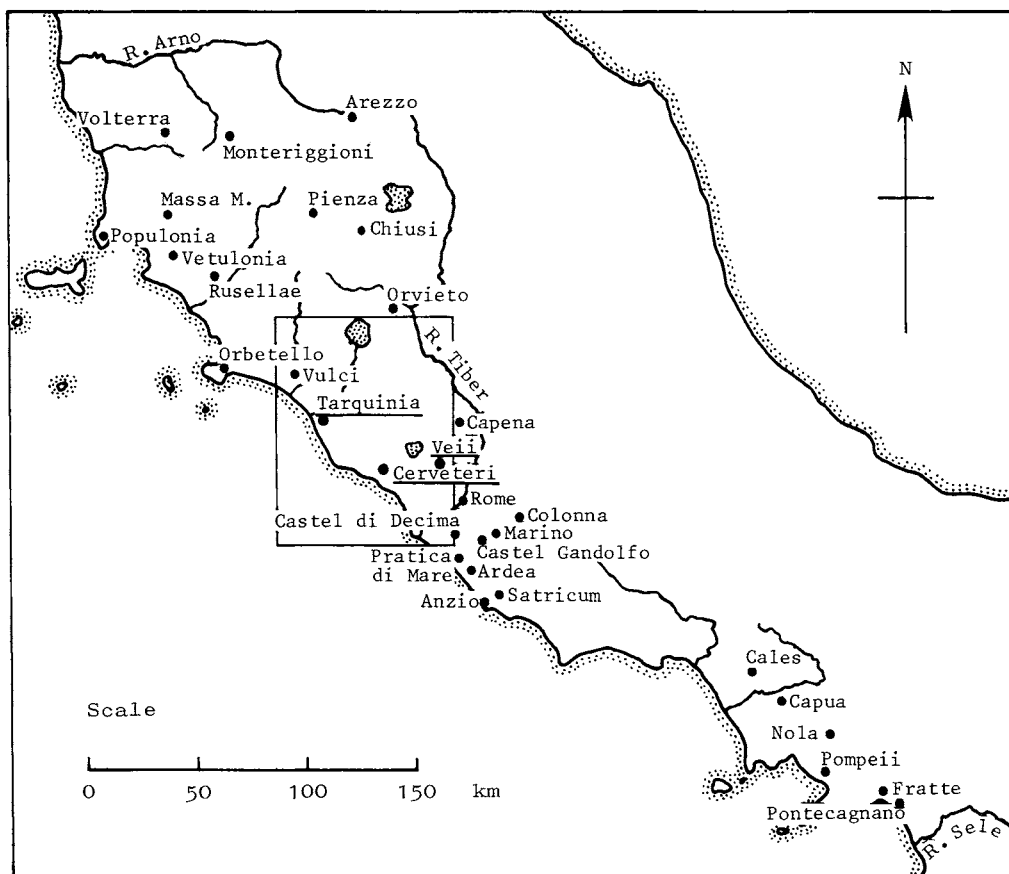
424 (13:2)

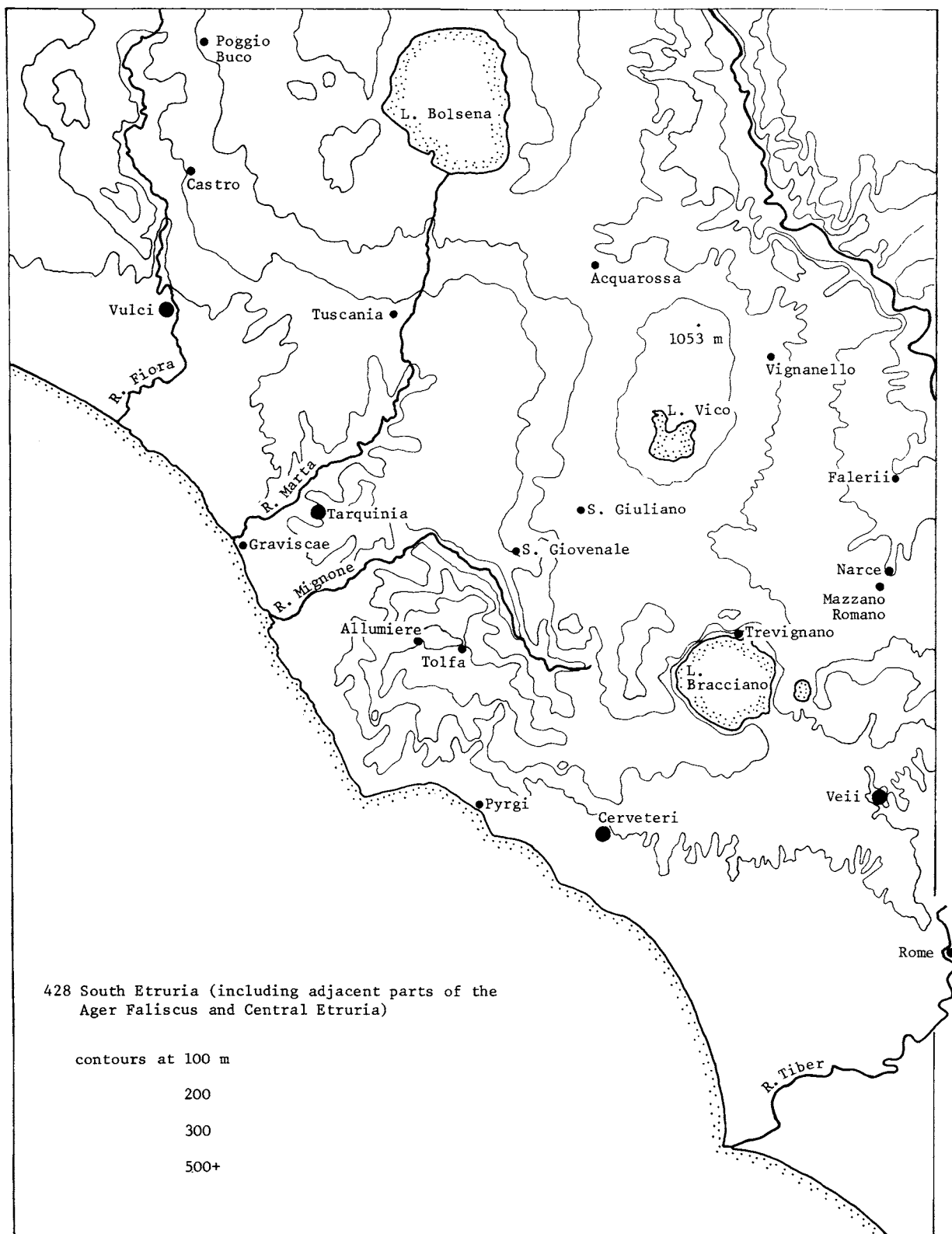


425 (23:2)



427 Central Italy





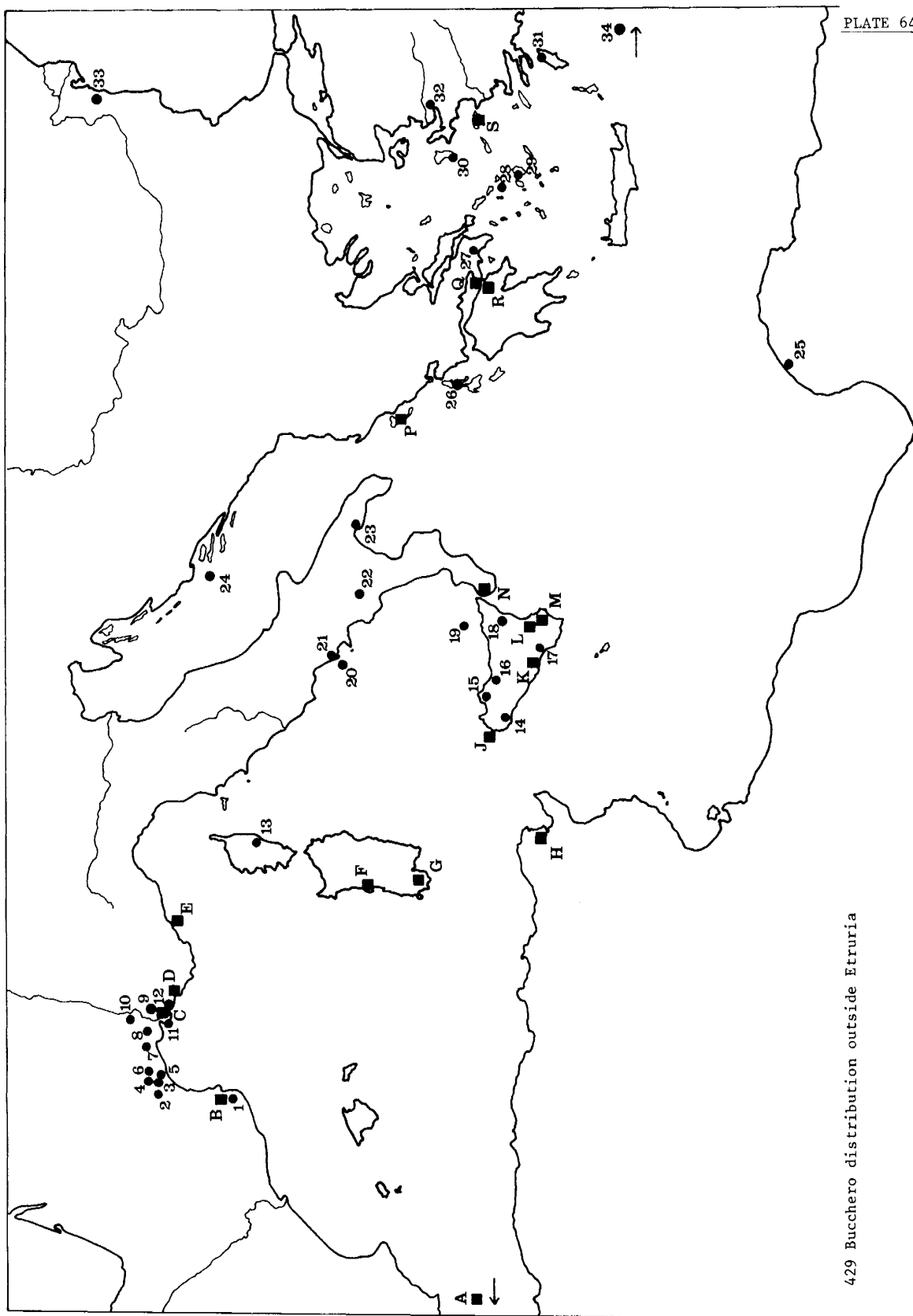
428 South Etruria (including adjacent parts of the Ager Faliscus and Central Etruria)

contours at 100 m

200

300

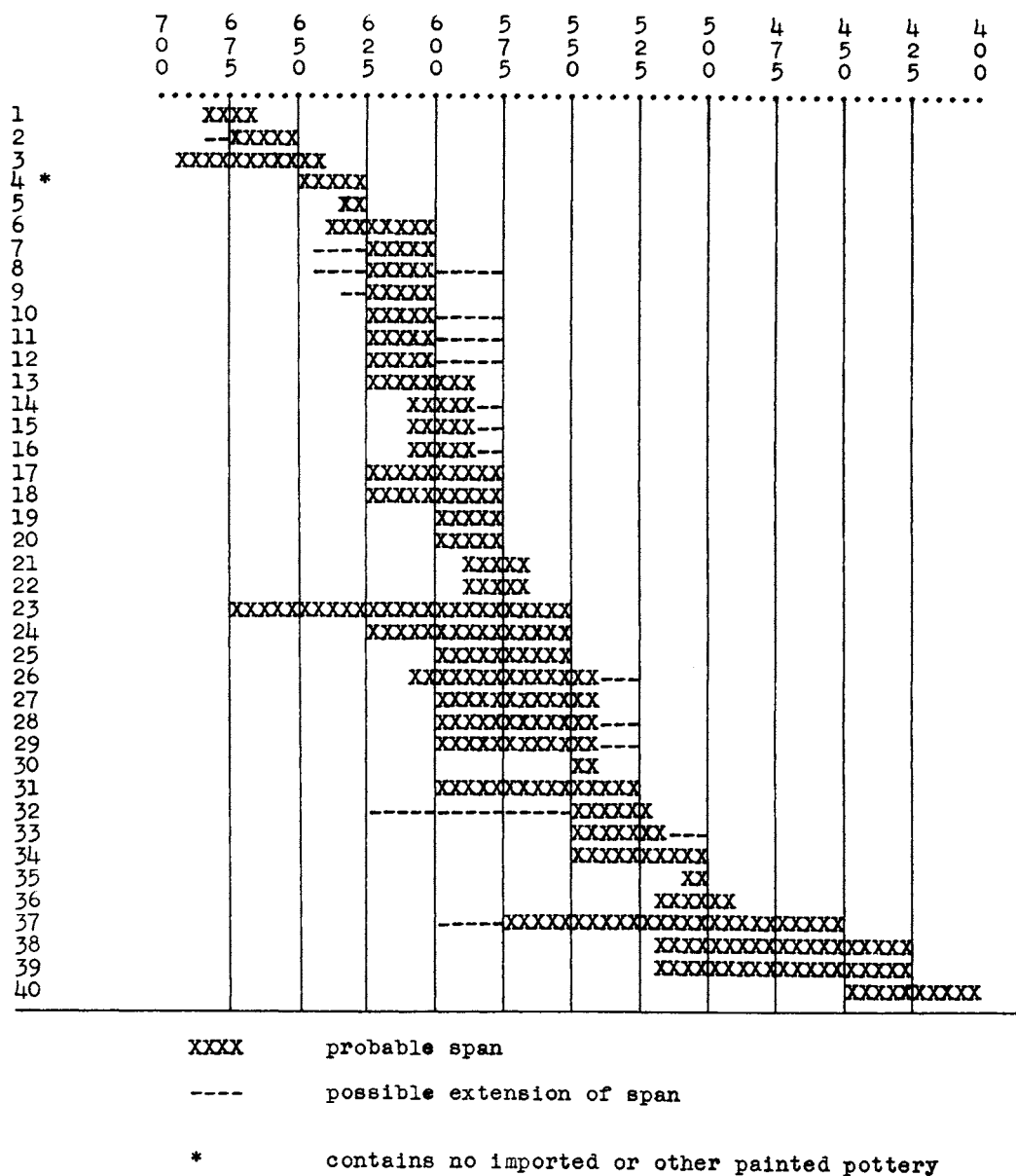
500+



430

GROUP

CHRONOLOGICAL SPAN



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